House & Garden

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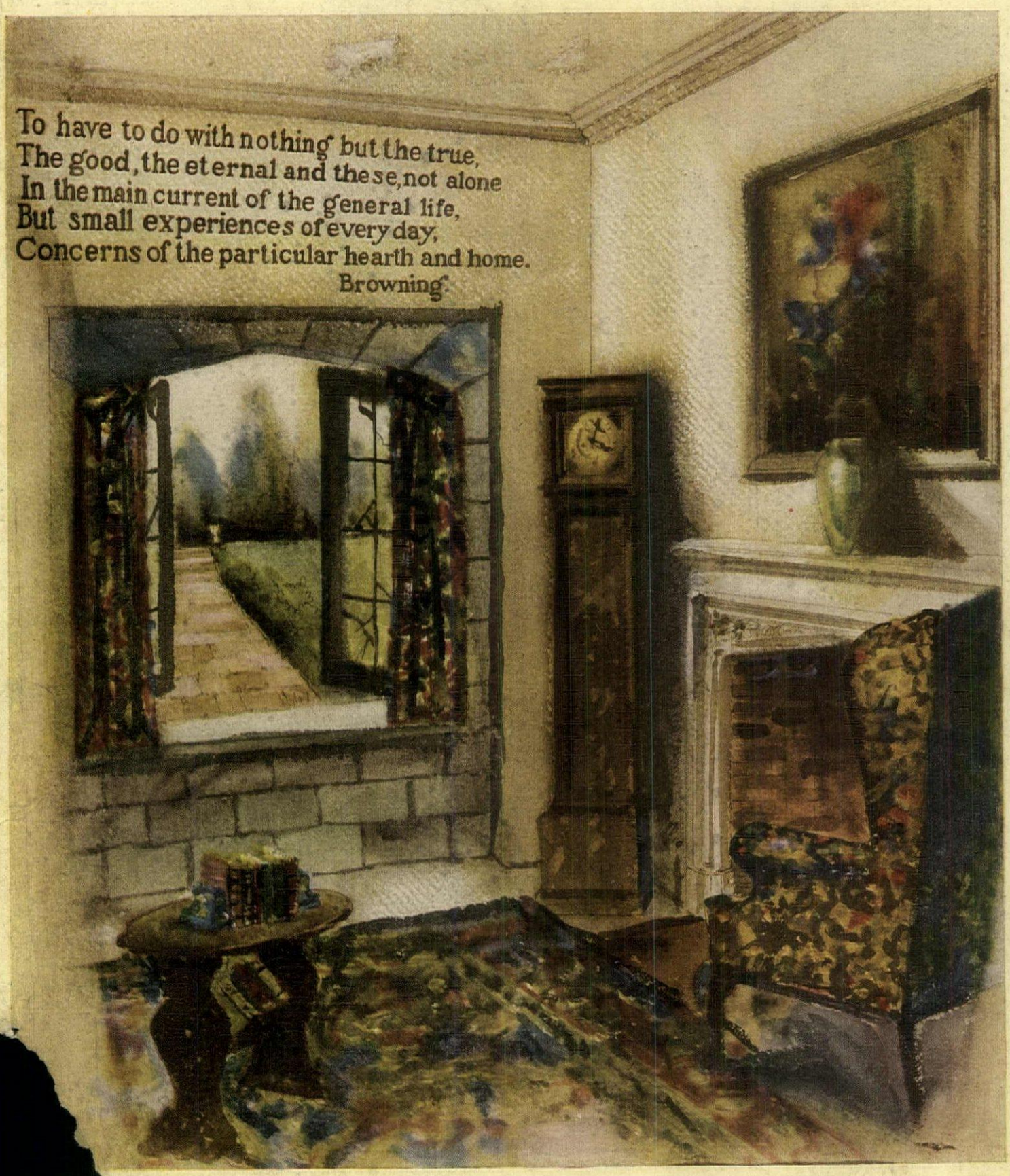

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Vol. No. 38, No. 5

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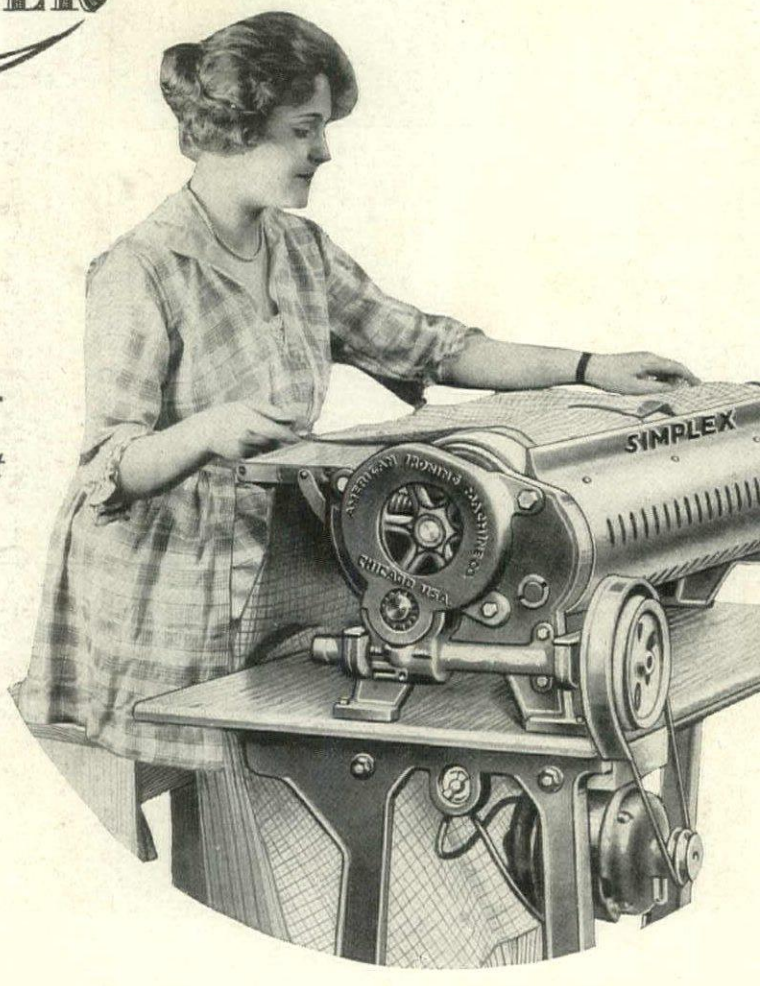
You Can Iron in Comfort



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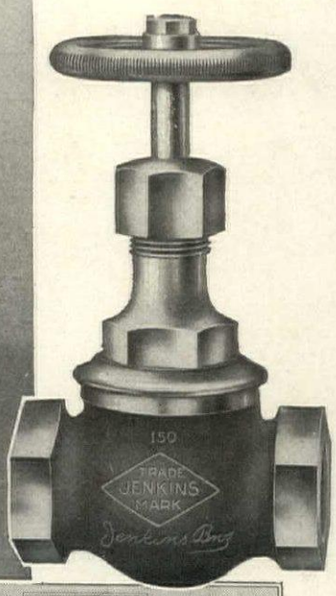

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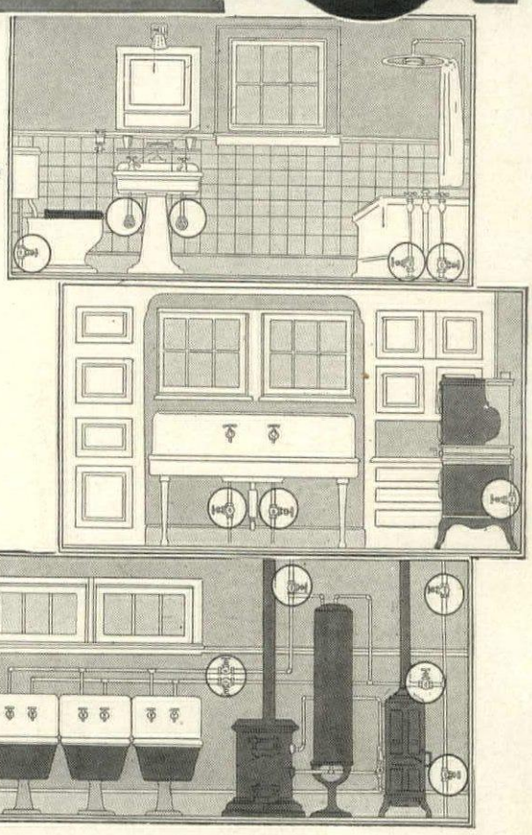

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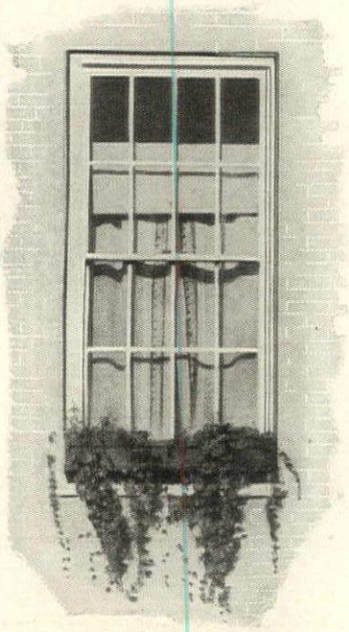

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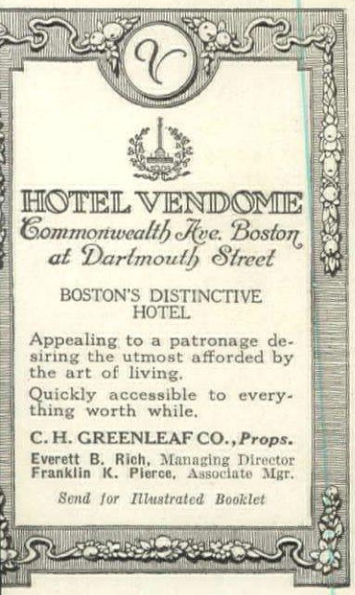

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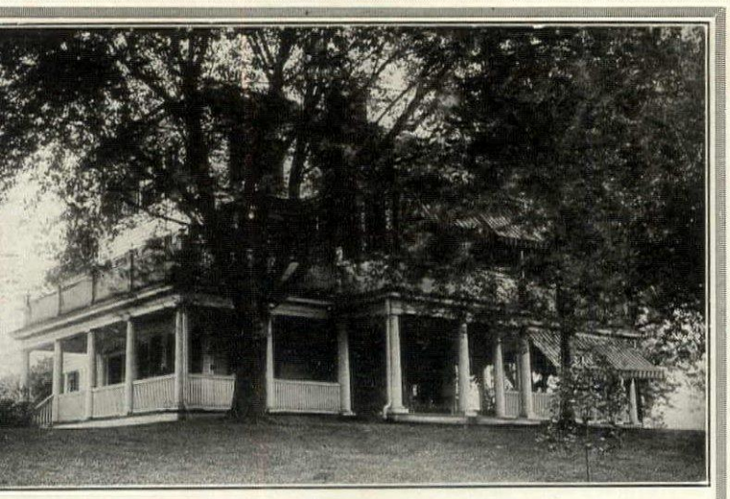

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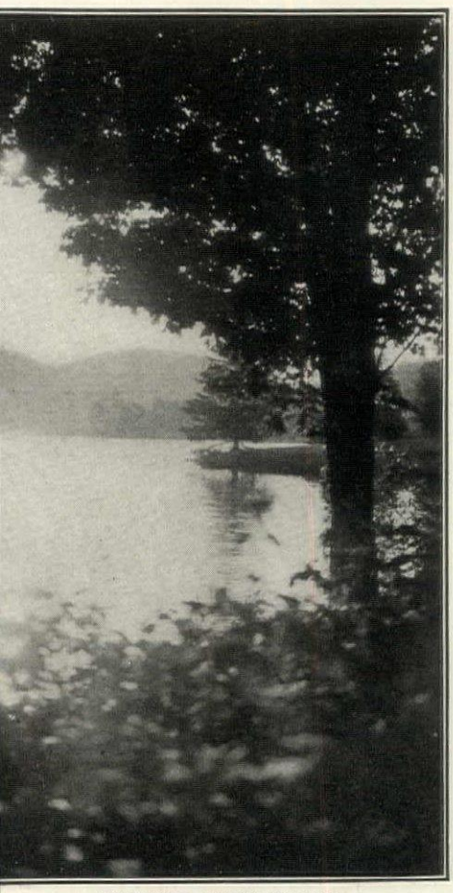

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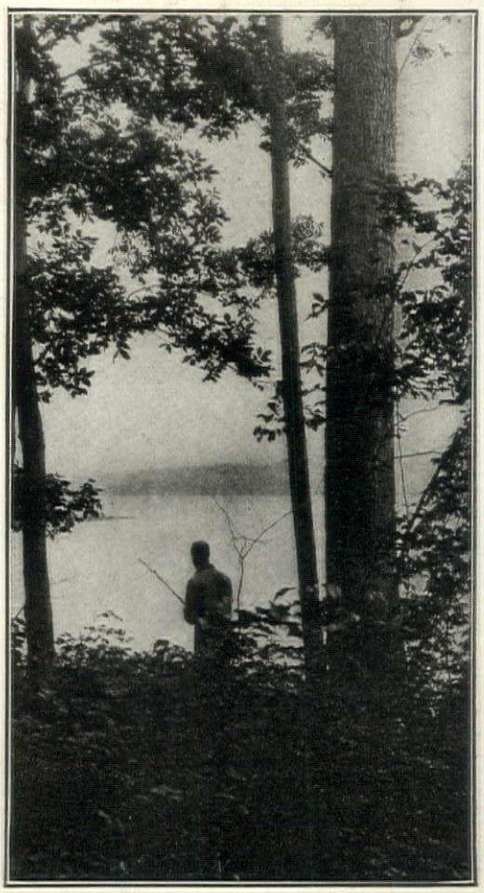

OH! HOW THEY BITE.

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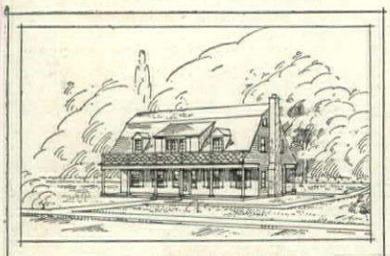

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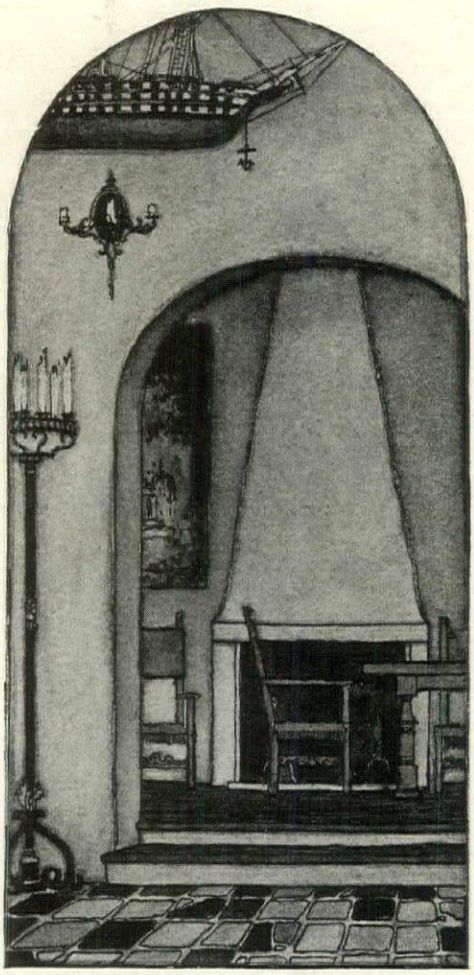

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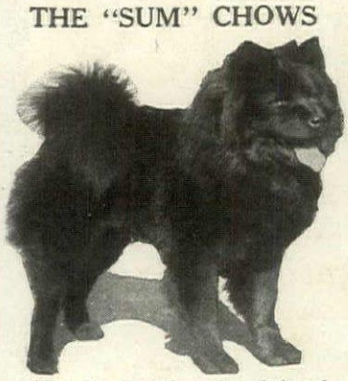

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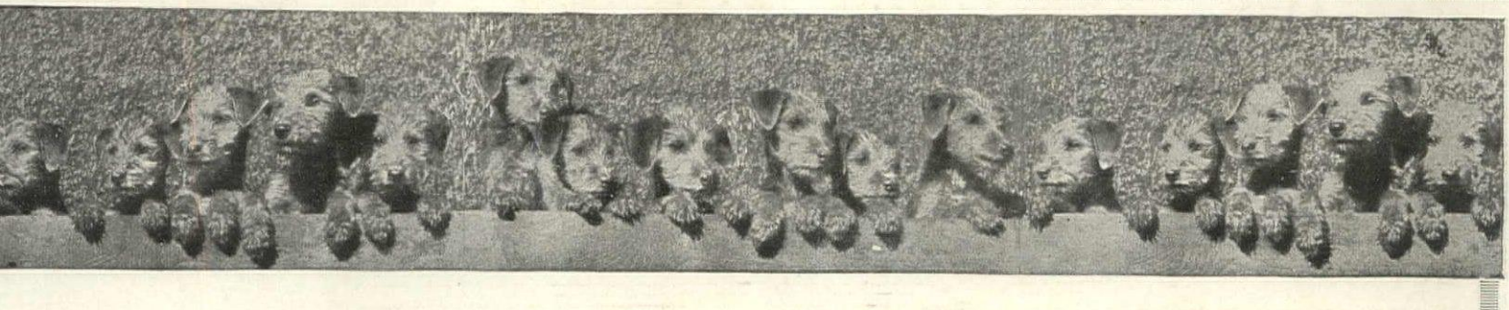

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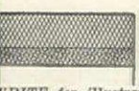

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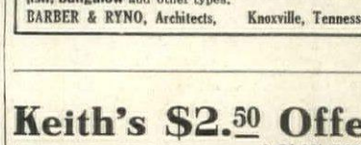

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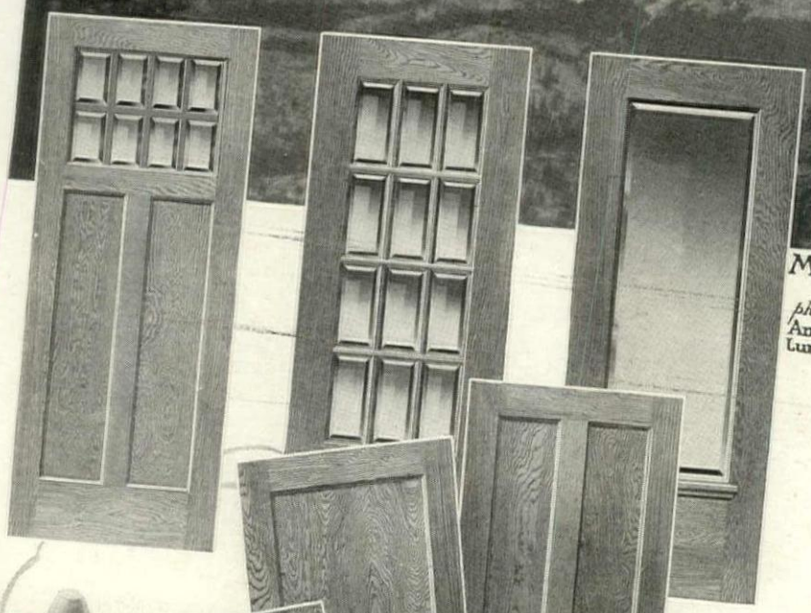

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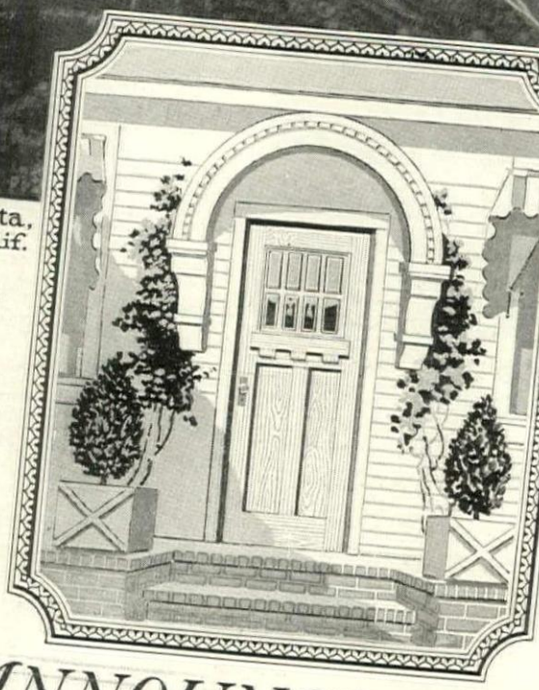

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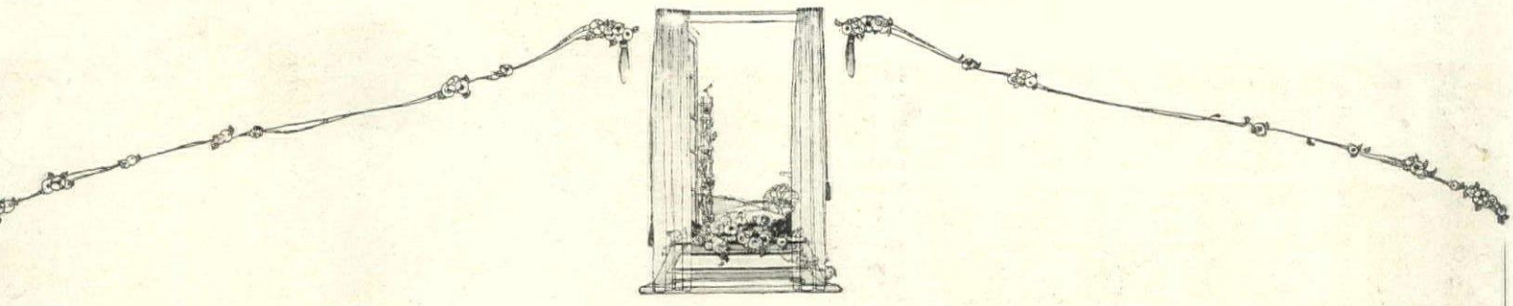

House & Garden

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THE HOUSE AT CHRISTMAS

EACH month, as the forthcoming issue of HOUSE & GARDEN takes shape under our hands, we become absorbed in it to the partial exclusion of all others. It seems a living, personal thing, embodying with particular aptness the spirit of the home which we hold before us as an editorial ideal. This is true of every issue through the year, but it applies with particular force to the Christmas House Number.

For Christmas is essentially a home time, a season when one's thoughts draw close about the blazing log fire on the hearth and the glittering spruce tree behind locked doors in the living room where the children may not even peep at the treasures with which its branches are laden. And the December issue is a home issue, filled with home things.

Outstanding, of course, will be the pages of Christmas gift suggestions—ten of them in all. Games for the children there will be in abundance, to amuse them on stormy days or clear; gifts for the lady of the house, for the man, for the guest within their gates; gifts for the girl, for the boy, for the dining room, for the boudoir. And gifts that can't be classified as for any particular person, but which will answer that old, perplexing question, "What shall I give?" It occurred to us not to let the matter stop even here, so we have gathered together ideas for a page on wrapping up Christmas parcels in ways that are attractively distinctive.

In the December issue will be an article on the revival of wax miniatures, of which this is an illustration

The spirit of indoors is carried on by many other pages. Gardner Teall writes charmingly of old-time samplers, and to the subject of wax miniatures we are giving two more pages. The decoration of nurseries is discussed through the medium of an interesting set of photographs, and a New York sculptor's charming apartment is shown in all its features. If it would not be giving away a secret, we would like to use up the rest of this space talking about Peyton Boswell's article on wood blocks, but you can read that for yourself in a few weeks. The spirit of Christmas is coming upon us and we want to surprise you.

One cannot enjoy these nice fireside things without a warm house to shut out the wind and snow, so the story on the why and wherefore of weather-stripping is really apropos. And just to round out the issue, there will be several new houses, a mill remodeled into a home, and several pages on garden walls and the things that grow within them.

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PUBLISHED MONTHLY BY CONDÉ NAST & CO., INC., 19 WEST FORTY-FOURTH STREET, NEW YORK. CONDÉ NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLE, TREASURER. EUROPEAN OFFICES: ROLLS HOUSE, BREAMS BLDG., LONDON, E. C.; PHILIPPE ORTIZ, 2 RUE EDWARD VII, PARIS. SUBSCRIPTION: $3.50 A YEAR IN THE UNITED STATES, COLONIES AND MEXICO; $4.00 IN CANADA; $4.50 IN FOREIGN COUNTRIES. SINGLE COPIES, 35 CENTS. ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT NEW YORK CITY

THE SPIRIT OF THE LATIN

The creation of a truly Italian house is not a question of materials, but of the way materials are used. Its success lies in the designer's art and his skill in developing perfection of detail. Southern California seems especially well adapted to be a setting for Italian architecture, a condition which contributes markedly to the charm of this white stucco house near Santa Barbara. From its loggia one looks out across a broad terrace to the Pacific, dotted with the islands of the Californian coast. The living rooms, which here appear to be on the second floor, are really on the entrance level, as shown on page 21.

Guy Lowell, architect

S "ITALIAN" ARCHITECTURE REALLY ITALIAN?

A Discussion of the Use and Misuse in America of a Type of Architecture Whose Success Depends Upon the Three Factors of Design, Detail and Surroundings

GUY LOWELL

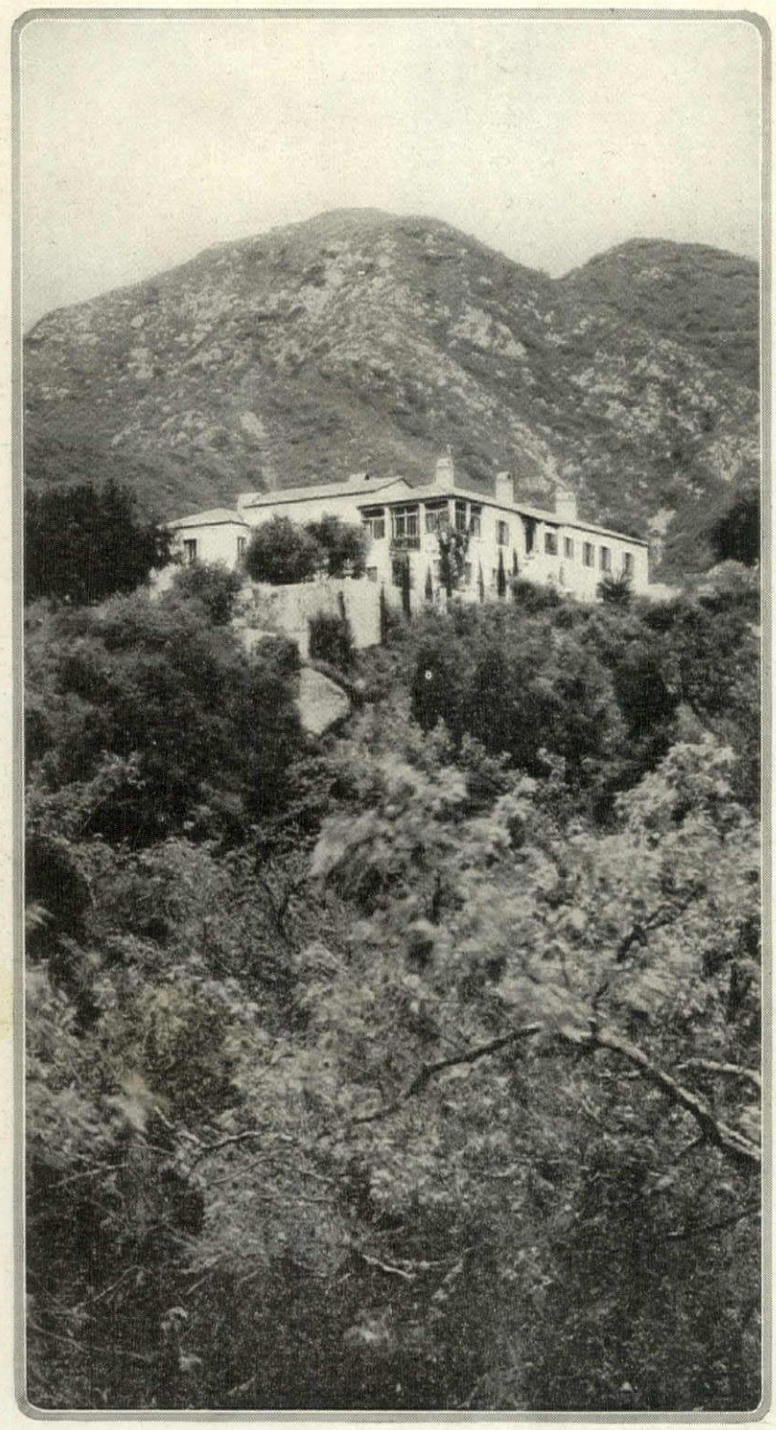
AMERICA has attained acknowledged pre-eminence several of the branches of art ring the last twenty years. is is particularly true of chitecture, but our art has not en developed under the inence of American surroundgs alone. It has been strong- affected by imported artistic ditions; the styles we have opted have been firmly found- on foreign styles; we have ken the best that Europe had offer by way of examples and have wisely studied the artic precedents of other lands as to convert them skilfully our own use.

What is true of art in general, at is true of architecture, is rticularly true of dwelling uses, and many of the charmg designs which we now see in parts of this wide country are ongly reminiscent of what we ve seen and admired on our reign travels. It may have en the manoir or chateau surunded by the tall poplar trees France or mirrored in her zy rivers; it may have been e villa overhanging the Alpine ke or clinging to the Tuscan llsides; it may have been the ttage framed in by the clipped dges and park-like trees of ngland.

The Renaissance Influence

There has been above all one owerful factor influencing the olution of our American archicture. As one looks back, e comes to feel that there has en no more potent influence bringing our American archicture to its present high point accomplishment than has en the influence of the Italian enaissance as interpreted perps first for us by the late harles McKim and as conued in the work of his disples like York, Sawyer, Platt, racy, Schwartout, Magonigle, aville, whose work has all been strongly influenced by what McKim himself taught us; and their teachings in turn, since we Americans are creatures of habit, have had a strong influence on other architects.

It is quite natural, then, that those motives and those proportions and refinements which have been developed by the more skilful architects should have been copied and adapted by others with less skill who have felt that in copying the forms of Italian architecture, they were expressing the spirit of Italian art. This unfortunately has not always been so. It is no wonder then that the feeling should have arisen that much which professes to be Italian in character is not really so, for often the buildings have no power to recall those charming and picturesque houses which the traveller has frequently admired and wished to see transplanted to the soil of his own country.



Nothing could be more Italian than the way the house sets on the hillside above the canyon, with the sparsely wooded mountains behind it. The mass of the house shows the variety of levels so often seen in the architecture on Italian hillsides. Guy Lowell, architect

Design, Details and Surroundings

So the question is often put as to why "Italian" architecture in America does not really seem Italian. The usual explanation, which however does not seem to me to be the real one, is that a great deal of the charm of Italian work lies in its obvious "antiqueness." As a matter of fact, there are many charming buildings in Italy fitting in admirably with the landscape, which have been built in recent times, alongside of the older buildings from which they are copied, and it is quite obvious that their charm is not the result of mildewed plaster, of worm-eaten beams and of footworn flagstones, but is due to design, to the handling of detail, to the harmonious surroundings above all. If, then, we can get in this country a skilfully designed house with sympathetically handled details,

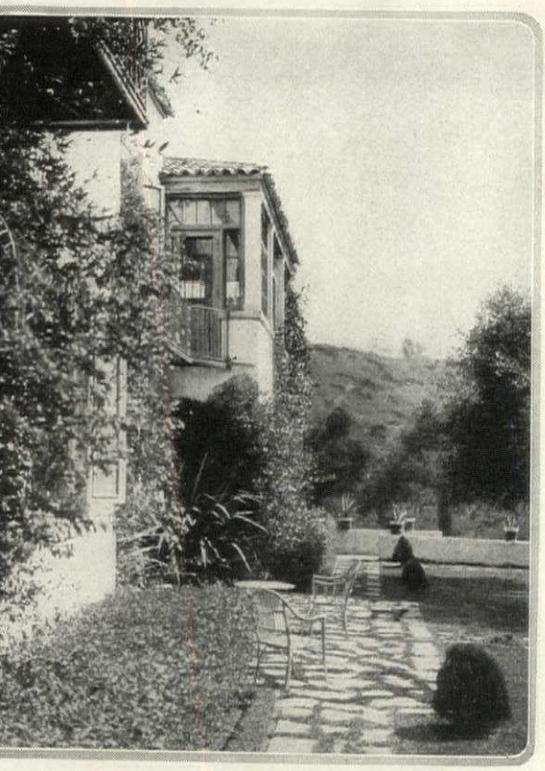
Outside stairs lead down from the main floor to the terrace level and on to the garden below. The planting was done less than two years before these photographs were taken—a tribute to the California climate

At the left is a gardener's cottage, with the garage at a lower level. Here the character of the surrounding landscape, the treatment of the walls and the profusion of flowers are strongly suggestive of Italy

set in a landscape that either naturally or as a result of skilful landscape treatment recalls the Italian, there is no reason why an American country house should not have all the Italian charm which one actually sees in Italy.

I do not of course mean to imply that only what is Italian can be charming, for many of the adaptations of foreign types are charming in themselves. Much of our own indigenous architecture of pre-Revolutionary times is clean cut and satisfying. We are really concerned for the moment only with the Italian type. The trouble has been that much which is only a crude imitation has been wrongly named. A house put up on a small suburban lot, as long it had a red roof a white walls, became "Italian villa." these Dago - Color buildings as they mi be called in the East, Neo-Mediterranean they might be called the West, though t follow the outw forms, do not have Latin spirit.

When is the pict complete, when does rightly recall the h monious combination all the elements of sign? It seems to that for this the for and materials sho first of all be stron reminiscent of what have seen in Italy. T does not in any se mean that we are stricted to the use of tiles and stuccoed wa for the materials us



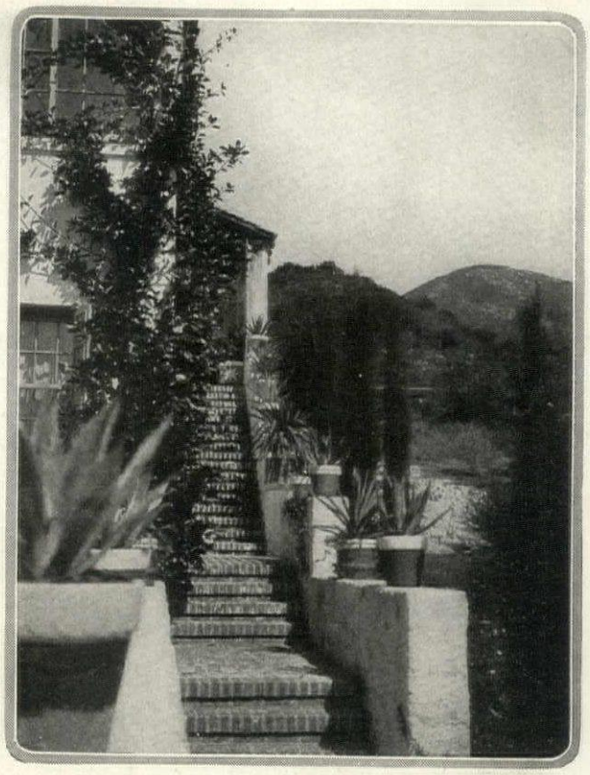
The terrace is irregularly paved and commands extensive views. The white stucco of the house walls admirably sets off the purple Bougainvillæa and the Golden Bell

oughout the length and breadth of the lian peninsula are as varied as those which energetic building material salesman offers us in America. Sometimes the carving is ie in marble, at other times even in Italy modelling is only in stucco. The Istrian ne of the balustrade may be worn smooth ere generations have rubbed against their v rounded moldings. In Tuscany the *pietra ena* is as clear cut today after several centuries, as when it was quarried in the mountainside.

What Is Needed

It is not, then, a question of materials, but the way materials are used. It is art, it is skill, it is the perfection of detail. That is what is needed here to give Latin charm to our Italian houses. The ready-made house builder cannot do it for us; the man who casts his balustrades in cement cannot do it for us; the builder-designed house in the outlying suburb cannot do it for us. Poplar trees planted to recall the plains of Lombardy, or bay trees as substitutes for the more freely branching oleander cannot give it to us, but when all these various elements are right—when materials, lines, planting, surroundings are right—then a house built on the sands of Long Island or on the slopes of the Western ocean expresses to us some of the sunshine and some of the joyousness of the soul of the Latin race.

Fortunately there are many successful examples of real Italian architecture in this country, and nowhere has this work been more successfully carried out than in Southern California. To one who has made a study of the smaller villas and picturesque farmhouses of the Italian Renaissance, there is much that is full of the cheerfulness and charm of the Italian work to be found near Los Angeles and Santa Barbara, and every architect might well wish to have a chance to design a home for some sunny slope beside the Pacific. The photographs accompanying this article show where in a spot favored in every way by nature, where the hills rise abruptly near the sea, where the live oaks give their dark green color to the landscape, where flowers and vines grow up luxuriantly almost over night, an opportunity was offered to express the Latin spirit.



The steps leading down the canyon side of the house to the garden are of brick. The stucco balustrade with its plants in bright pots is strongly in the Italian spirit

On the entrance side the house appears low, a characteristic which the view on page 19 belies. The roof is of hand-made variegated tile, the woodwork, trimmings and flower pots are blue, and the stucco is white

The view along the south porch shows the stucco walls broken around the doors and windows with brick. The ceiling beams are rough-hewn timbers with stucco between. Quarry tiles make the floor

The house is o stucco and hollo tile with brick trim the roof of var colored slate. Th shutters are gree This is the vie from the northeas showing the kitche wing in the fore ground

Tebbs

From the southeast one sees the garden. The original property was an open farm, innocent of tree or shrub, and all the planting was put in after the house was finished and the terracing completed

In the living roo the walls are pan eled in antiqued ap ple wood, giving grayish brown tone with the knots an irregularities show ing in pleasant re lief. The mantel i massive and o carved limestone

Tebbs

Before the house runs a broad terrace—a stretch of lawn, then a bricked path close to the wall and leading to the pergola. This gives gradual approach to the house and helps make the house a part of its setting. Vines and transplanted trees soften the lines and complete the unification

Round brick pillars set on stone bases are an unusual detail of the pergola. Overhead the beams are rough hewn. The contrasts between white painted brick and rude timbers, between the solid superstructure and the low growth of green things, give the garden unique charm

The HOME *of* DEVEREUX MILBURN, WESTBURY, L. I.

PEABODY, WILSON & BROWN, *Architects*

CATALOGS—AND OTHER THING

SOME years ago there appeared in HOUSE & GARDEN an article by a prominent architect in which he stated that on several occasions prospective clients had come to him bearing whole suitcases filled with illustrations clipped from magazines which show houses and plans, out of the mass of which they had conceived a rather definite idea of the sort of house they wished to build. The author went further and said that such clients, while some of their ideas might be impractical, were the most interesting to work with and the most completely satisfied with the finished job. Their own investigations made it possible for them to understand their houses through all the stages of their creation, and see the whys and wherefores of the architect's suggestions.

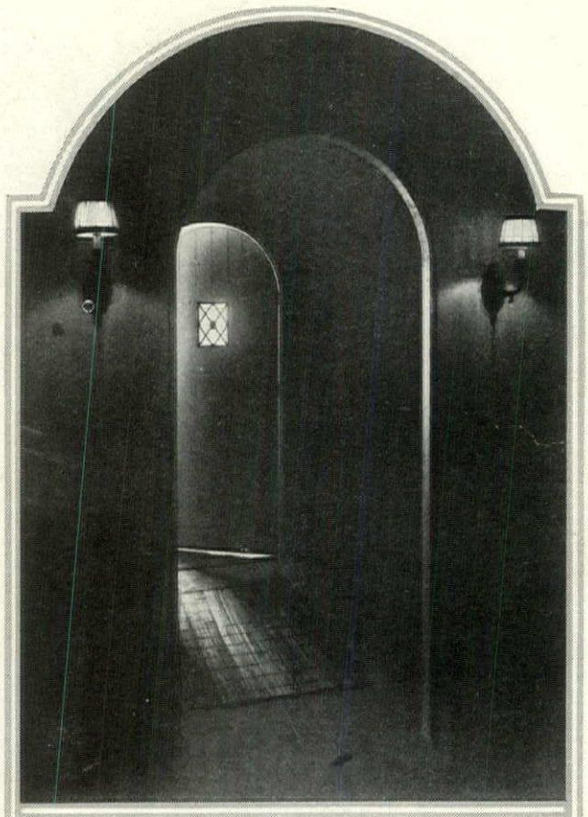
Now, this is easy enough to understand, and merely bears out a principle which we have often cited—that the man or woman who plans to build a house should learn beforehand as much as possible of what goes into the construction of that house, and where it goes. One does not buy a motor car without knowing the "talking points" of its design and mechanism. One should not build a house in ignorance of its architectural details, equipment and finish.

THE pages of the architectural magazines offer the most obvious source of this pre-building knowledge. The many excellent books on the subject are another—and here most people are inclined to end their search, overlooking the third source, and the least expensive of all. This is nothing more or less than the catalogs of the building and house equipment trades.

Do not gasp—I am not thinking of the thousand-page mail order volume, illustrated with crude sketches printed on paper that makes that of the telephone directory de luxe by comparison. No, the modern catalog of building or decoration or gardening is not like that. It is a book, rather than a price-list. In place of the old-time line cuts it has photographic reproductions, often in color where the subject calls for that; heavy plate paper; well written text that the non-technical reader can understand, and a clear, concise presentation of the whole subject. Artistic and informative—one could search further and find far less of valuable help in whatever house problem may be under consideration, be it of building, decoration or special equipment.

To suggest to prospective house builders that they gather together a library of catalogs may be stretching the prerogative of advice, but there is something in the idea. It would not be difficult to accommodate and classify such a library—a filing cabinet with folders for the principle subjects, such as Roofing, Paints, Wall Materials, Windows, Interior Finish, Furniture, Kitchen Equipment, etc., would contain it in readily available form. A card file of references would hardly be needed; the marked folders would take care of that.

Think what a volume of pertinent facts such a library would contain!



A hall and interior doorway in the New York home of Miss Ruth Dean, landscape architect

NOT long ago I visited a house that was under construction. The owners are young, tremendously interested, and evolved the whole original conception themselves with the aid of a home-made model which gave their architect a very clear idea of what they wanted.

We drove out to the house about sunset, with thermos bottles, cold roast chicken, cake and all the other ingredients of a modern al fresco supper stowed in a corner of the car. The carpenters and masons had long since quit for the day, and the late summer orchestra of katydids and crickets was tuning up for its nightly concert among the trees on the steeply sloping hillside.

On the rough planks of the second floor we improvised a table out of two boards, a nail keg and a carpenter's "horse", and dined in comfort while the dusk deepened and the rafter skeleton of the roof above us drew away into the gloom. And as we sat they talked, those two, of the great ideal that was developing day by day, rising stea out of the formlessness of rock mass and lumber pile, growing, grov into the house of their dreams, where the years of city apartn dwelling would become things of the past and the man could ha photographic dark-room all his own. They had entered a new era absorbing game with the goal already in sight; and it was goo hear them.

Later, by the light of an electric torch, we explored the house ag climbing ladders, peering through doorway openings, balancing a exposed floor beams. The porch fireplace, the finish of the out stonework, the trim, the windows—all came in for their share of thusiastic comment and explanation. Every detail was familiar, al pros and cons of the many questions which had arisen they underst Everything was so personal, so vital to them; almost as though were doing the building with their own hands. In the broadest s of the words, the house was theirs.

I came away from that visit with three outstanding impressi that these two had studied magazines, books and catalogs carefull their plan took form; that it was going to be a splendid little ho and that the whole thing was the greatest fun in the world for t And of these three impressions, the one that seemed the most w while was the last.

FOR indeed, what would buildi first house—or a second, or a —be without the fun of planning? can picture a great merchant watc the erection of his new office buil coldly calculating the amount of space in this section or that, leavin details to the architect he has empl asking nothing, interested in nothin the "efficiency" of the completed w The very magnitude of the work cludes any feeling of intimacy wit details of its planning. What a uninspiring, worrying thing it mus be for him!

But let that same merchant bui house, and if he is a human, kindly you will scarcely recognize him. holds long conferences with his arch neglecting his business, suggesting, cussing, accepting or rejecting. He thinks of it as work or duty or neces he is planning a thing essentially fo family and himself, and his enthus for it absorbs him.

The feeling of ownership, the rea tion that by his own thought and i tive he is creating a place that is than a mere hired protection from wind and rain—these are valued ileges indeed. They merge naturally the contentment which will come the years of living in that house. are phases of the building game w are no less real for that they cann seen by the eye or touched by hand.

AND so we come back to our starting point, to the principle familiarity with the things of which a house is built and equi is essential to the greatest pleasure and understanding and ulti satisfaction. You can truly picture the comfort of that living r or the convenience of that kitchen, or the beauty of those roof with the changing shadows of the trees upon them only if you k the underlying bases which make them what they are to be. You find your architect all the more a friend if you can go to him wi broad knowledge of your own.

After all, the building of a house can be as much a matter of fri ship as of business. It means creating one of the most personal, mate things in the world, something which through the ages has as great importance in men's lives as the food wherewith they nourished, or the fire which warms their bodies against the win cold. And in proportion as it is an undertaking of the heart, so its planning become one of the Great Adventures. R. S.

Tebbs

GRADUAL STEPS IN THE GARDEN

Garden steps should be broad and flat, with short risers and wide treads. This avoids abruptness, and abruptness is the one element that should never be permitted in a garden. Wide, low steps give a sense of gradual approach to the house, and that is as it should be. Their stone is a relief to the green planting about them and, if the terrace wall has a rail of wrought iron and the front of the landing a little wall fountain and pool, then they are the perfect garden steps. This example is from the home of Devereux Milburn at Westbury, L.I. Peabody, Wilson & Brown, architects

Two examples of Whieldon agate ware teapots, showing the remarkable veining of color

THE WARE OF THOMAS WHIELDON, POTTER

This 18th Century Master Had Wedgwood for Partner and Left Us a Heritage of Distinctive Wares That Collectors Should Enjoy

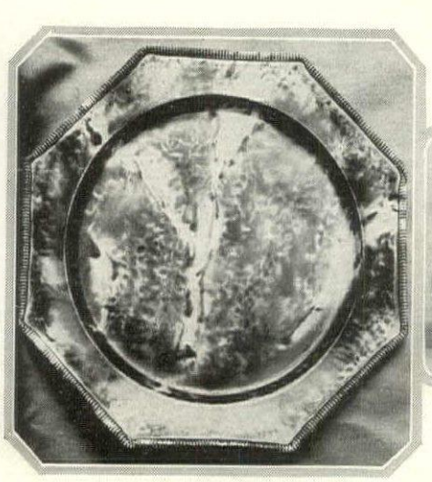
GARDNER TEALL

IN the history of the art of the English potters, the Whieldon period, which extended from 1740 to 1780, is one of the utmost importance. Despite this fact, collectors of Whieldon ware have been few in America, although devotees at the shrine of the blue-and-white Staffordshire have been myriad, and hundreds have been worshippers of the wares of Wedgwood, who became Whieldon's partner from 1753 to 1759. There have been those who have contended that Whieldon owed much of his reputation to the group of his associates and apprentices who subsequently became so famous—Josiah Wedgwood, Josiah Spode, William Greatbach, Aaron Wood (who was employed by Whieldon as a block cutter at Little Fenton) and others. Be this as it may, I think there can be no question but that the master hand and the master mind of Thomas Whieldon inspired the efforts of these younger men and gave them the foundation on which their later successes were reared.

A group of Whieldon figures, from the collection of Mr. Myers

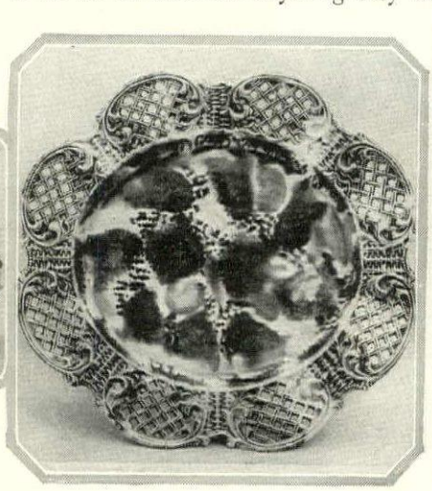
An oval platter of Whieldon make. Courtesy of Mr. Louis E. Myers

The rediscovery of t original manuscript "A count and Memorandu Book of Thomas Whie don" by Mr. T. W. Tw ford of Whitmore H in Staffordshire, and presentation by M Frank Partridge to t Hanley (Stoke-on-Tren Museum has given i petus to a revival of i terest among collectors the subject of Whield ware. In this little bo we find recorded the fo lowing entry: "174 April 9. Hired Si Spoade, to give him fro this time to Martelm next 2s. 3d., or 2s. 6d., he deserves it." If deserves it — the gre Josiah Spode who, Arthur Hayden observe acclimatized the "Willo Pattern" in Staffor shire! The same year "Hired a boy of Ann Blowes for treadi ye lathe" at 2s. per week, but I imagi Boy Blowes grew heartily sick of his jo and found no incentive in it for clambe ing up the steep hillside of Fame to s with Wedgwood, Spode and the god There must have been many "now-an thens" turning up at Whieldon's potte to be set to work for anything they we



Tortoise shell ware was a feature of Thomas Whieldon's pottery. This is a characteristic octagonal plate

Another type of Whieldon ware was the animal figures. Teapot and cat of tortoise shell pattern; chickens in white and brown



In addition to the remarkable tortoise shell glaze that Whieldon used was the pierced work, as in this platter

Mottled Whieldon is a type distinct from the tortoise shell. This teapot is an example of the mottled glaze

Flowers and fruit in natural colors above a lattice base decorate this example of Thomas Whieldon's ware

Although the interesting animal figures attract most collectors, examples of Whieldon's mottled ware, as the set above, are quite valuable

The tortoise shell glaze was used on this covered bowl with the leaf design by Whieldon, which is in the private collection of Mr. Louis E. Myers

orth, entries showing that a worker named Cupit hieldon was to give "a old stockins, or something", ile Wm. Marsh was to ve "a old Coat or someng abt. 5s. value." A illing a week was to be ven "little Bet Blowr" the st year, two and thr'pence e second and two and six third to learn flowerinting. I suppose this ade it possible to charge r. Thomas Fletcher but 8s. a dozen tortoise shell ates and but 2s. for a dozen inted ones. What would e Workmen's Committees y to Thomas Whieldon's count book today! How dimly reote seems the contentment of the affordshire potters of yesterday!

A Time of Transition

When Thomas Whieldon became independent potter Staffordshire ares were in what may well be conlered a distinctly transitional stage. he elder Astbury, working from 36 to 1743, experimented with figes in clays of different colors and th lead glazes which, though very ade, are still interesting. Agate efcts of intermingled clays and the lashed and clouded decoration later rfected by Whieldon and others took se at this time. But these pieces d nothing of e beauty and ality of the ares that hieldon came produce. alf-tone reproductions can scarcely give one a hint of the attractiveness of real Whieldon, wherein the colors are blended with the hand of an artist and selected with unerring judgment. The glazes, too, bespeak Whieldon's genius and mastery of his art.

The two teapots above are of Whieldon ware with reliefs in the Chinese style and characteristic Chinese shapes

Early Productions

Whieldon's first products were probably the agate ware knife-handles which he made for the Sheffield cutlery trade, or for the snuffbox manufacturers of Birmingham. Up to 1753 Whieldon also produced quantities of pottery toy figures, chimney ornaments, black-glaze pots for tea and coffee, plates of tortoise shell ware, and the marbled and mottled pieces. Although Whieldon never marked his wares definitely, thus making it difficult to insist on their identity at times, nevertheless they are "signed every inch" as much as might be an unsigned Rembrandt. Whieldon's wares fall broadly into five classes: (1) Black glaze pots for tea, coffee and chocolate; (2) Pottery figures, bird and animal toys and chimney ornaments; (3) Solid agate ware; (4) Mottled, marbled and tortoise shell wares; (5) Cauliflower, pineapple, maize and other like wares.

The black glaze ware was an inheritance of potters from a pre-Tudor period, following the black ware pro-

The chocolate pot to the left is of tortoise shell glaze, and the cream jug can be classed among Whieldon's animal designs

(*Continued on page* 68)

Some collectors hold that the vivid glazes of green and yellow that brighten Whieldon's cauliflower, pineapple, maize and melon wares were the invention of young Josiah Wedgwood, who was associated with Whieldon. Four examples of this type are in the above group, the fifth being a teapot in the Chinese style. Courtesy of Mr. Louis E. Myers

GRATES AND RAILINGS OF SPANISH IRON

The Rôle They Played in Old Spanish Architecture Is Reflected in Latin America Today

JESUSA ALFAU

ANY collector readily appreciates the rôle played by iron in Spanish art. It has not only been used in such small details as chest locks, knockers, lamps and brackets, but also in those larger manifestations in which Spanish forged iron was perfection itself. One of the developments most worthy of study and consideration is that relating to grates and railings.

They were first made to decorate and embellish churches, convents and palaces, and to give a more pronounced aspect of privacy to the homes, rural properties and gardens which are frequently surrounded in Spain by iron railings instead of wall-fences or mud-walls. Many splendid forged iron railings are to be found in the old cathedrals. Many are of the XII Century in which the primitive Gothic influences as well as Moorish are very pronounced. As the years pass by we find other influences of foreign art, sometimes French and other times German, but as a general rule the art developed in the designs and forms of these railings or grates is purely and characteristically Spanish in spirit.

Patios and Convents

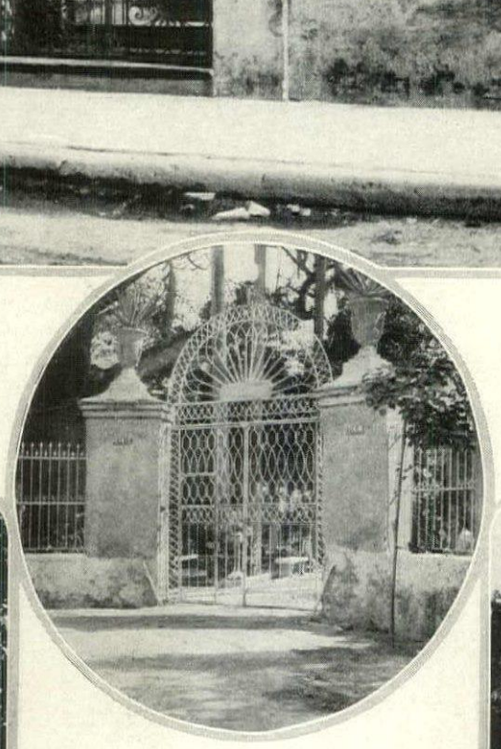
Some of these railings are huge in size, such as those at chapel entrances in the cathedrals and in the cloisters of numerous convents and mona teries. In Andalucia, Spa in all the cities artistically i clined, these railings are to found at the entrances of t famous patios or yards. It an iron lace that prohibits t entrance to the quiet and s cluded privacy of the pat without depriving whoev passes by the door from a miring this wonderful sig Another interesting example Spanish iron is the railing th closes the windows, the grat around which legend a poetry have wound the wreaths, just as vines clin and entangle themselves their braces, covering the with flowers and foliage. The are the railings through whi the Andalucian sweethea speak to their lovers, and th also preserve the sacredness the old convents.

Outside stairs executed in wrought iron are characteristic of Spanish architecture. This example is found in the Vedado at Havana

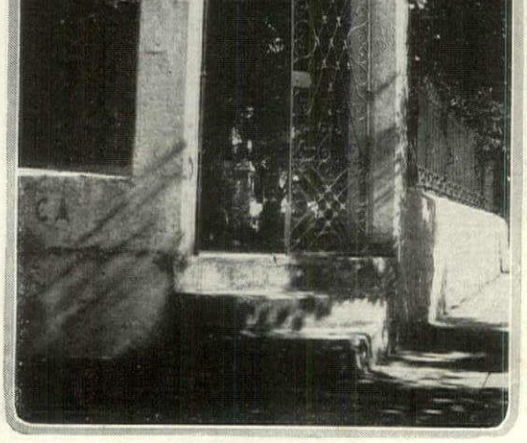
The Designs

Most of the grates and ra ings are made of round a square braces, sometimes t angular ones, finished up the top by fleurons, pikes spears. We also have the mo ornamental types in which t iron turns into complicat curves and arabesques are e riched with withered leav and decorative el ments. These orn mental railings gi ingress to ma buildings, close t altars and t

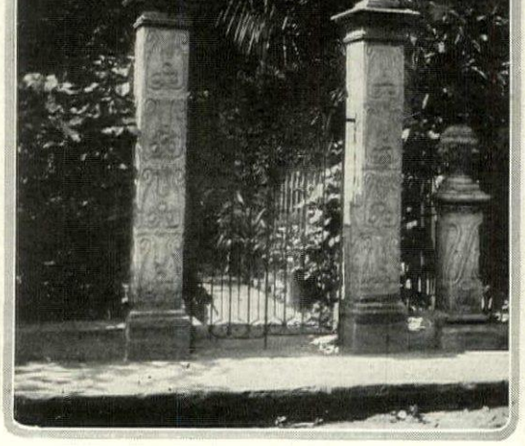
(Cont'd on page 5



An interesting feature of this Latin-American iron gate is the shutter, or little door, used for ordinary occasions. The design is characteristic



A Moorish star and letters reminiscent of Gothic influence decorate the top of this corner gateway in the Vedado. Tall pillars pronounce the gate. The railing is set on a rubble base



A low socle or base forms the foundation for this railing around a tropical garden in the Vedado. Here, tall carved stone columns support the gates, which are elaborately wrought

A CITY BACK-YARD GARDEN

RUTH DEAN
Landscape Architect

The garden was made out of a typical New York back yard, a space of about 20′ x 40′. The fences were covered with trellis which was carried up to 15′, shutting out the first stories of the surrounding buildings. The fence is French green and the trellis ivory

Behind the house a space about 8′ wide is paved and covered with trellis, forming a shady seat. Wisteria and wild grape climb the trellis and ivy is in the window box. Opposite is a wall fountain

A wall at the rear end of the garden conceals the original fence. This is relieved by a niche in which stands an English lead figure. Bushes are Chinese privet, and the trees are ailanthus, "tree of Heaven"

Gillies

THE COTTAGES OF CALIFORNI

The Small, Distinctive Houses Have Architectural Merit and Prove Very Livable in this Servantless Era

LUCY RODGERS

WERE you in California last winter? If not you are among the very few who weren't. If you were, I wonder what is the most definite memory you carried away with you. Was it the ruined and vine-clad missions, the ribbon-like roads, threading primeval wilderness, rose garden, and orange grove, the fields of poppies, the bustling cities, the fairy seacoast, the wonderful Spanish palaces? Or was it the little houses?

Miniature Houses

I can hear the voice of Lady Tourist Number One to Lady Tourist Number Two:

"Oh, Jane, look at that darling little house covered with roses! That is just the sized house we ought to have."

Lady Tourist Number Two sighs and thinks of the eternal servant problem, housecleaning, the expense of keeping up the big old house (it probably has a Mansard roof, high ceilings, two parlors, and a huge, inconvenient kitchen), and murmurs, "Wouldn't it be heaven"?

Probably Lady Tourists Numbers One and Two are thinking of going into an apartment or hotel at some early date, and will end by giving up the old house and having no home at all. But wouldn't they really be more sensible if they followed the California custom, and built a little house?

Yes. But—there are so many difficulties. To begin with there is the old house. I once knew a maiden lady, a creature of heroic mould, as you will acknowledge when you hear what she did. She and a bachelor brother were left with a huge stone octagon house on their hands. It was the kind of house that servants flee from. My friend tore down the old stone house. The stone was used to build an ideal little modern house on one side of the lot, leaving the other half to be sold for a good round sum.

Of course not all people are heroines. They will complain and sigh, and wish secr that the old nightm would burn down, they end by renting Mansard atrocity a boarding house, and to live a restless life an apartment for wh their furniture is all large.

Mauret

The living room in one of the cottages owned by Mrs. Muchmore, the decorator, at Hollywood, combines comfort and simplicity with a completeness not always found in small houses

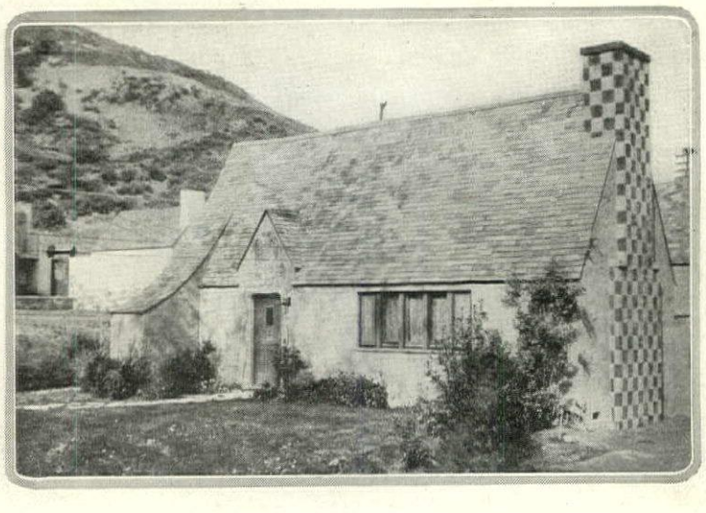
Don't talk of se ment. When the old c are gone they are g taking their comfort staff of servants w them. We are living day, and all the m ories and associat will live in our he just as well without ravaged old ghost.

If you are living i house that is twice three times or ten ti too big for you, move of it, tear it down, o least let someone hav who needs all that sp and build yourself a l cottage such as you h been dreaming about

Another difficulty, at present, is the cos building. If you ar need of a home my vice would be to ahead and build, build just as small you can, as long as have one large room any rate, have all plans made, so that moment you can b yourself to build you go ahead.

The Scrap-Book

The first step tov building should alv be a scrap-book. Cut out ev thing you see that interests Take snap-shots, make plans, go to an architect, and when sees your pictures and you can "This is what I like", he wi able to concoct something th not only a practical house, something that means you.



Long roof lines lift the cottage out of the bungalow-appearing class without sacrificing any of the conveniences of the lower roofed houses. Variegations in color add interest

And now for a warning. D don't, don't, build a bungalov mean one of those flat-r atrocities that belong to no s of architecture, that derived inspiration from the Pullman and which not even the suns and smothering vines and ros California can make tolerable. when I spoke of the small h of California I did not mean though the State is full of ther mean the lovely small houses

Near Hollywood is a one-story cottage reminiscent of the French farmhouse. At one corner rises a round tower, with maid's room above and dining room below

Architectural good taste and convenience have been boiled down until the result is the concentrated essence of a real house, not a potpourri of monstrosities

being built nowadays by architects who e boiled down good taste and convenience they have the concentrated essence of a l house.

There are the little Belgian cottages which one of the pleasing results of the war, lt by two young camoufleurs who received r inspiration while with the A. E. F. With r quaint green and brown and blue varie- ed shingles, and plaster walls, they are iature French farmhouses to which every lern convenience has been added.

Consider this one from Hollywood, the town nake-believe, where the movies come from. s of one story, with a steep roof of mot- shingles simulating the mossy effect of A round tower goes up from one corner. vnstairs this is a round dining room, with dows on all sides like a l cage, and just half a from the kitchen which iny and convenient. A ding stairway goes up to maid's room in the tower, what maid could resist n an adorable winding r and room overlooking country far and wide? n there is a living room, rather than large, two rooms with a bathroom in veen, and a delicious lit- garden with a lily-pond outside the glass door. ody could resist such a se. It is like the witch's ge in the woods, with win- s made of barley sugar.

There is one of these Belgian cottages in Santa Monica, right opposite the house that has been presented to Maeterlinck. And then there is the English cottage style. I must confess that that is what my soul leans to. Just look at some of them, with their gables snubbed off at the corners, to remind one of thatch, their diamond or square-paned windows, and little canopied entrance doors.

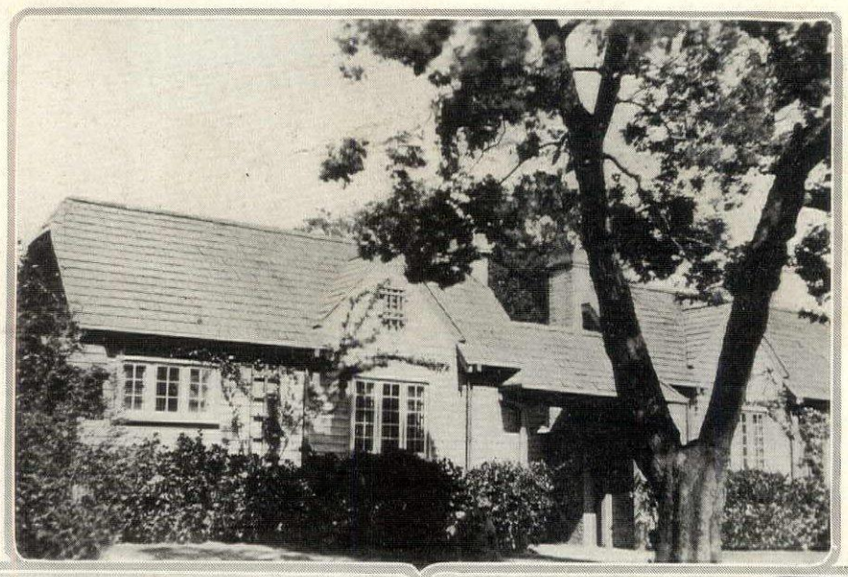
Other Styles

And then there is just plain house, the roof brought down to make a porch, and perhaps a paling fence in front with hollyhocks looking over it.

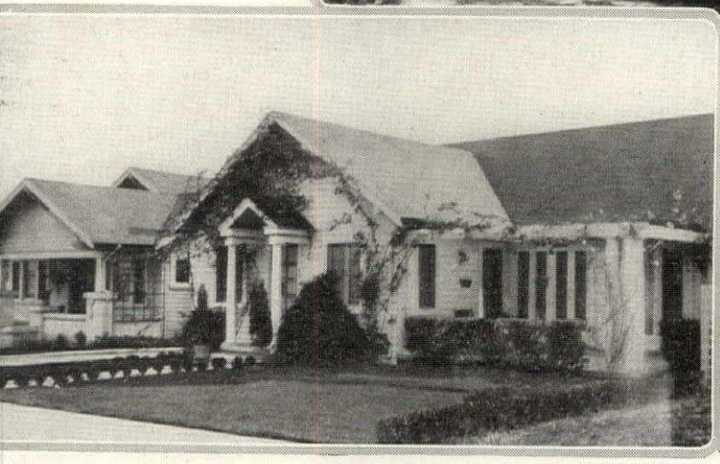
There is also the Colonial, of white clapboards, with a pretty portico and long windows.

When it is so easy to build something simple and delightful, why will people go to the trouble and expense of these roofs held up by truncated cones instead of posts, porch roofs supported by chains, chimneys made of brick and stone to imitate small-pox? Architecture is supposed to reflect the times we live in. I don't know what these hideosities reflect. The best small houses reflect a time when people of good taste and refinement choose to live simply and comfortably, to do away with every ounce of unnecessary work, so that they can devote themselves to the pleasing task of living, and when the best in architecture and mechanical invention is at their command.

So build a small house. Begin at once. Subscribe to some house magazine, buy a scrap-book, paste and scissors, and start cutting out. Buy or borrow from the library a book on architecture. You will be surprised at how fascinating the subject is. Draw some tentative plans, and then see an architect. It will seem only a step from this to the enchanted moment when this house is done and your dream is realized. You will be standing on the doorstep of your own home, your little, modern, convenient, satisfying, adorable cottage home.



Many living problems are to be solved by giving up the large house for the small



The white-clapboarded Colonial type, with portico and long windows, retains the simplicity of its larger relatives. Climbing roses about the door add a pleasant touch of color

Saner judgment has turned from the brick-and-stone chimneys, porch roofs hung on chains, and other grotesque features and is demanding more sensible, conservative cottages

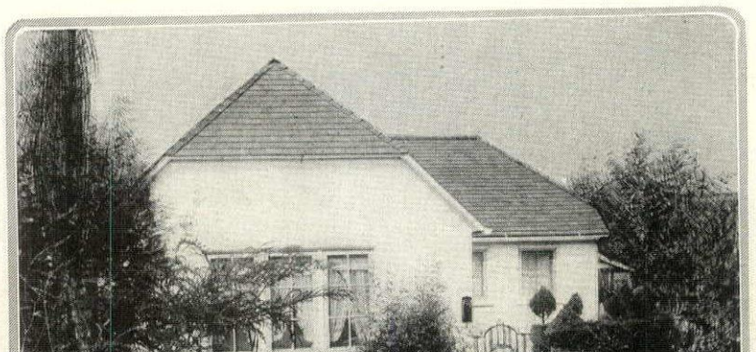
A MOTHER-IN-LAW HOUS

How a Cottage on a Little California Country Place Provided Rare Hospitality and, Incidentally, Solved a Problem

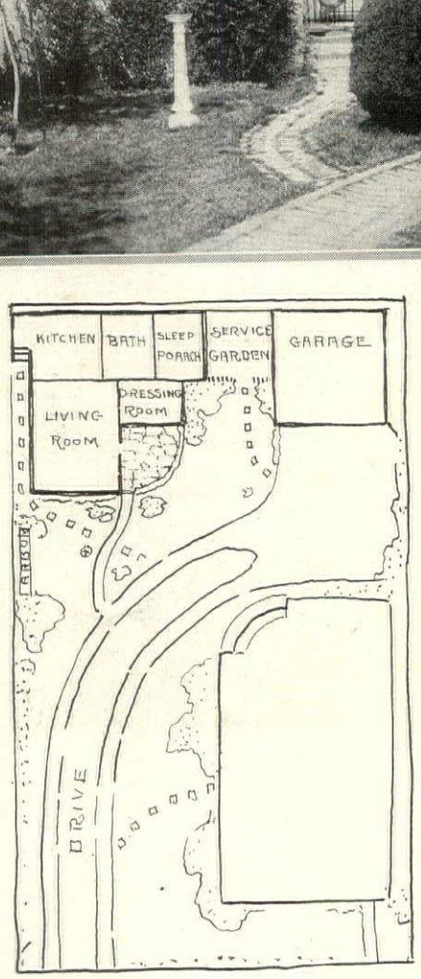
PEGGY NICHOLS

I AM sure there must be lots and lots of mothers and mothers-in-law in this world today who, just as ours, do not care to live with their in-laws and their in-laws do not care to live with them. And yet somehow they seem so sadly lonesome shifting around in the average big house all by themselves. Or they may not have that house. Times may have changed for them, and they come to live with their children. Accustomed to being mistress in their own homes, they find it difficult to adapt themselves to this new environment. Either of these situations usually covers the average mother-in-law problem.

It was this sort of problem we faced—and surely many other young married couples must face it too. It had to be solved, and this was the way we solved it. We built the mother a wee, tiny house in the garden, really no bigger than a minute, but all her very own. As our lot is not so large—only 60′ x 100′—and as our house is only a wee bit of an affair itself, this tiny cottage snuggled away in the shrubbery at the back of the lot is in perfect scale and keeping with the place. Like the house, it was made all on one floor, and covered with stucco.



Tucked away in a corner is the little cottage for the mother-in-law



The cottage has five rooms, ample for its hospitable purpose

Outside and In

The entrance to this cottage had to be off the driveway. We laid a narrow brick runner, giving the effect of a winding pathway instead of a drive. One runner branches off past a sundial and through a wrought iron garden gate onto the little terrace in front of the cottage. A clipped hedge surrounds the corner, giving privacy to both places.

We built the sleeping porch out into the very heart of a peach tree, and to the roof of it clambers a pink Cherokee rose.

Inside, in addition to this sleeping porch, there are a living room, dressing room, bath and kitchen. The dressing ro is commodious with plenty shelves and closet space. Alo one wall a great long dressi table is built in.

The kitchen is painted lem yellow and has blue gingh shades and dainty lace paper the shelves that give it an o fashioned air.

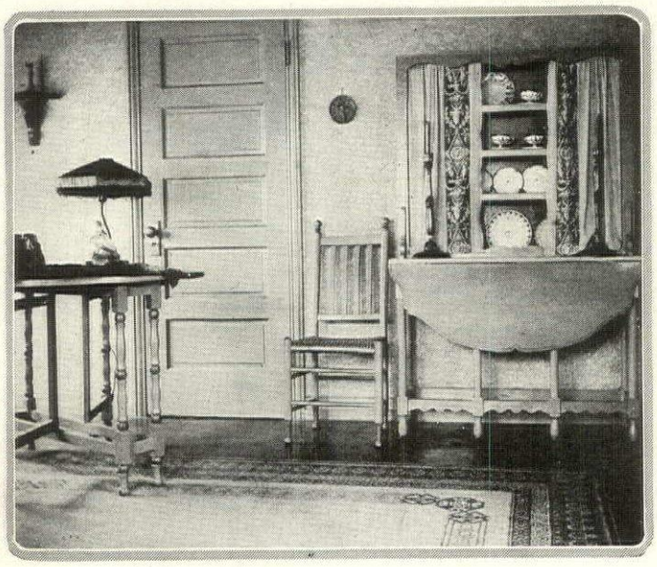
We made the living room fai good sized because there must accommodation for visiting laws and friends. Although much furniture was required, had heaps of fun snooping arou second-hand stores and antic shops for most of the thin Some we had to have ma Everything came in for its coat paint, either rose or gray, for and gray seemed the color sche best suited to a mother-in-l We had the thrill of our li when the mother found a qua old walnut bed, a sort of dou day-bed, that would serve couch. This, too, came in for share of paint. We toned panels in soft color and in ev place we could we painted old rose and b striping. We covered the upholstery with rep and heaped up soft pillows.

In this living room is a panel dresser, bou from an antique man, and renovated to fit spot. Its mirror was removed and hung the opposite wall.

Additional Pieces

The other furnishings consist of a soft p color rug, a cheap oak gateleg table which made to harmonize with paint, four stra chairs with woven seats and rose colored ru a big, soft, overstuffed chair, a little low ro and, pièce de resistance, a little old pea cupboard which we made with a drop handy for serving tea things.

Taking it all in all, we think it a very able, homey place, with a rosy atmosp which is inviting to all, even the sons-in-



Simple furniture is used—a painted gate-leg table, and dresser

An old walnut bed was used for a couch and painted rose and blue

SMALL COLONIAL HOUSE IN UPPER NEW YORK

Which Shows to Advantage How Well This Type of Architecture Is Adapted to a Narrow Lot Where No Space Can Be Wasted

ROBERT ELWOOD

FACTOR whose bear- ing the prospective lder of a house fre- ntly overlooks, is archi- ural style as affecting interior plan. Where ce and expense do not e to be considered, this not be of great impor- ce, but on small grounds ecomes a vital considera- . The owner of a nar- lot cannot afford to te an additional foot ch could be saved by a pact house plan.

y reason of its square rectangular shape, the onial type of house is lly fitted to effect this nomy without cramping size of the rooms. This is well brought out in home of Robert Fein, , in the upper part of York City opposite Cortlandt Park. This comparatively new resi- ial district, where many llent architectural ex- les are to be found.

The General Plan

he house is of brick white trim, and al- gh it lies close to the t, attains a degree of acy by reason of its ening shrubbery. A ight brick walk leads to main entrance, entirely rated from the side which forms the ser- entry.

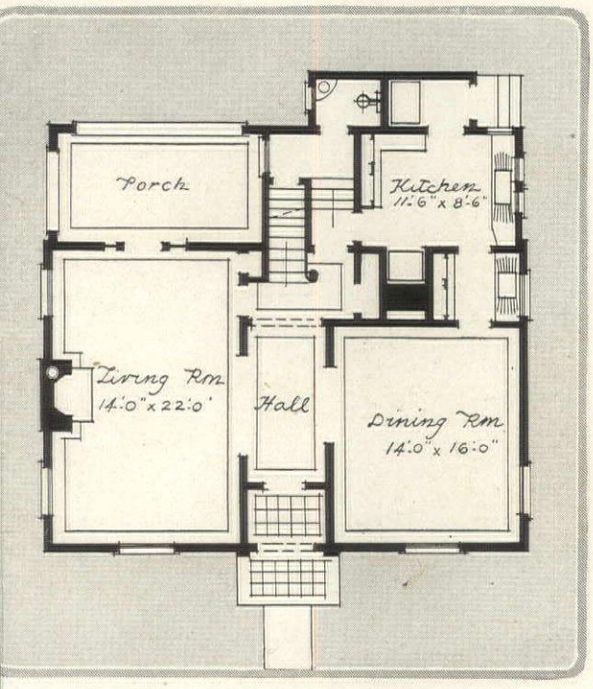
The house is of brick with white trim, small but affording a surprising amount of room space. Shrubbery about the main entrance adds privacy and helps to shut off the service walk at the side. Dwight James Baum, architect

Entering the small vestibule, one steps directly into a little hall with the living room on the left and the dining room to the right. The former especially is of good size for so small a house, and follows the principle that every house should have at least one large room. Service quarters are in the rear, so planned that they are not obtrusive as one passes from the living room to the porch which is so integrally a part of the house.

The Rooms Upstairs

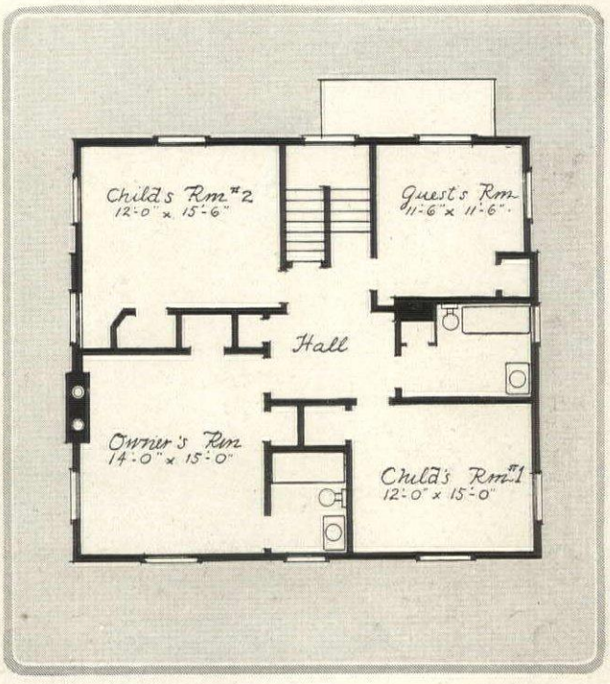
The second floor arrangement is noteworthy in that, although there are but four bedrooms, two baths are provided. All the rooms are arranged around a square central hall—another space-economizing feature. Plenty of closet space is provided, and as all the bedrooms are corner rooms, abundant light and air are assured.

An interesting fact about the house is that, although it was built during the war, when construction costs were well on the way toward their present high level, it cost but a little over $7,000. Yet it is thoroughly good, and with the growing improvement of the land about it will soon fit admirably into its site.

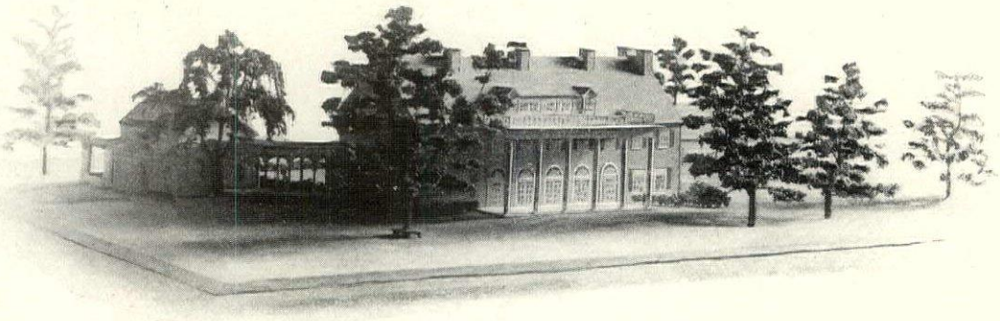


The first floor plan shows a compact room arrangement, with the service quarters in the rear. The living room opens directly on the porch

All of the bedrooms have abundant light and air and are grouped around a square hall. Two baths are provided on this floor



Another view of the Armour model suggests the wonderfully effective way in which the house can be visualized even before ground is broken for the foundation. The perspective, of course, is perfect throughout



By a wise choice o materials, a mode can be made of an type of house. A three dimensions o the Hon. Lathro Brown residence o St. James, L. I., ar convincingly clea Peabody, Wilson & Brown, architects

A great variety of material is used: clay, wood and cardboard for the house; green paint, gravel, sand and glue for the lawns, walks and drives; dried sponges and green dyed seaweed for trees and shrubs—these are a few of the things utilized. In this view of the Armour house model the life-like appearance of the planting along the brick wall is especially interesting

SEEING YOUR HOUSE BEFORE IT IS BUILT

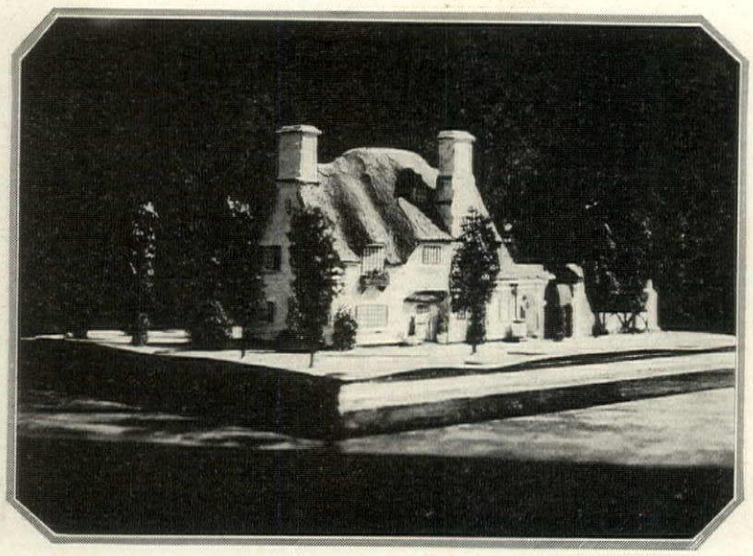
The Scale Model, Accurate in the Details of Color, Form and Site, Is a Replica in Miniature of the Finished Dwelling

ALWYN T. COVELL

PERHAPS there are only two kinds of prospective builders, rom the architect's viewpoint—he kind that can visualize and he kind that can't. Of course, hose two kinds are divided up nto as many varieties as there re varieties of people, and the rchitect will remember certain nes with pleasure and certain thers with unhappy sighs.

Exactly what is meant by visualizing"? More often it is alled imagination, though that is ot so accurate a term, because it eans other things as well. The rchitect must have both imagina-on, and the faculty of visualiz-g as well; his client needs only e ability to visualize what the rchitect has imagined. Both are fts, which may or may not be ossible to cultivate; certainly ailure to possess either is as lit-e to be regarded as a personal ortcoming as lacking an eye for lor, an ear for music, or a sense of proportion.

In the matter of architectural models, how-er, even the highly imaginative architectural sualizer may find very definite assistance and surance, while his client will find the answer many questions which the drawings do not swer for him. Architectural drawings, ex-pting the colored preliminary perspective view, are not pictures of the proposed house—they are drawings of it. They are drawings, furthermore, which are made in a technical manner, and with no intent to convey anything but forms, dimensions, materials and construction to the various workmen who will build the house. Architectural working drawings are accurate, but not at all artistic, just as the specifications are accurate, but not literary.



The 1/16" scale model of Mr. C. Norvin Rinek's house at Easton, Pa., is a good example of the plastic type. Photographs of the completed house itself appeared in the last August issue, and form an interesting comparison with this preliminary study

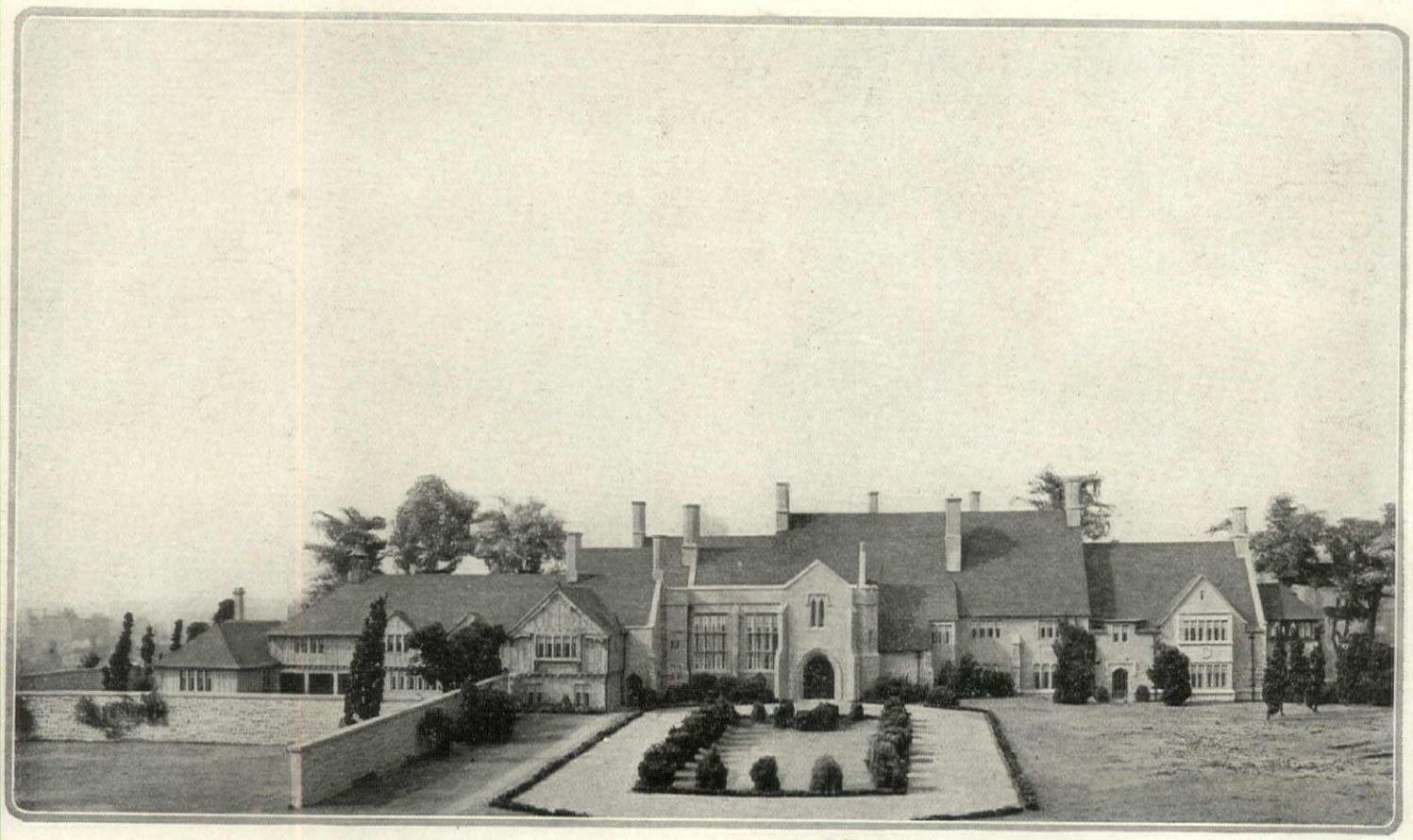
From the point of view of detailed visualization, then, the only drawing which tells the client what his house will look like is the colored perspective, which is good as far as it goes. But even if it is done well, and is an accurate perspective, the client cannot walk behind it, or see more than one view of the house on any one given drawing.

As a supplementary aid to visualization, then, comes the scale model, so called because it is very carefully made to scale, in the same way that architectural drawings are made. In a model, for instance, a quarter of an inch, or a half or three-quarters of an inch, equals a foot in the actual building. In this way the exact proportions are shown.

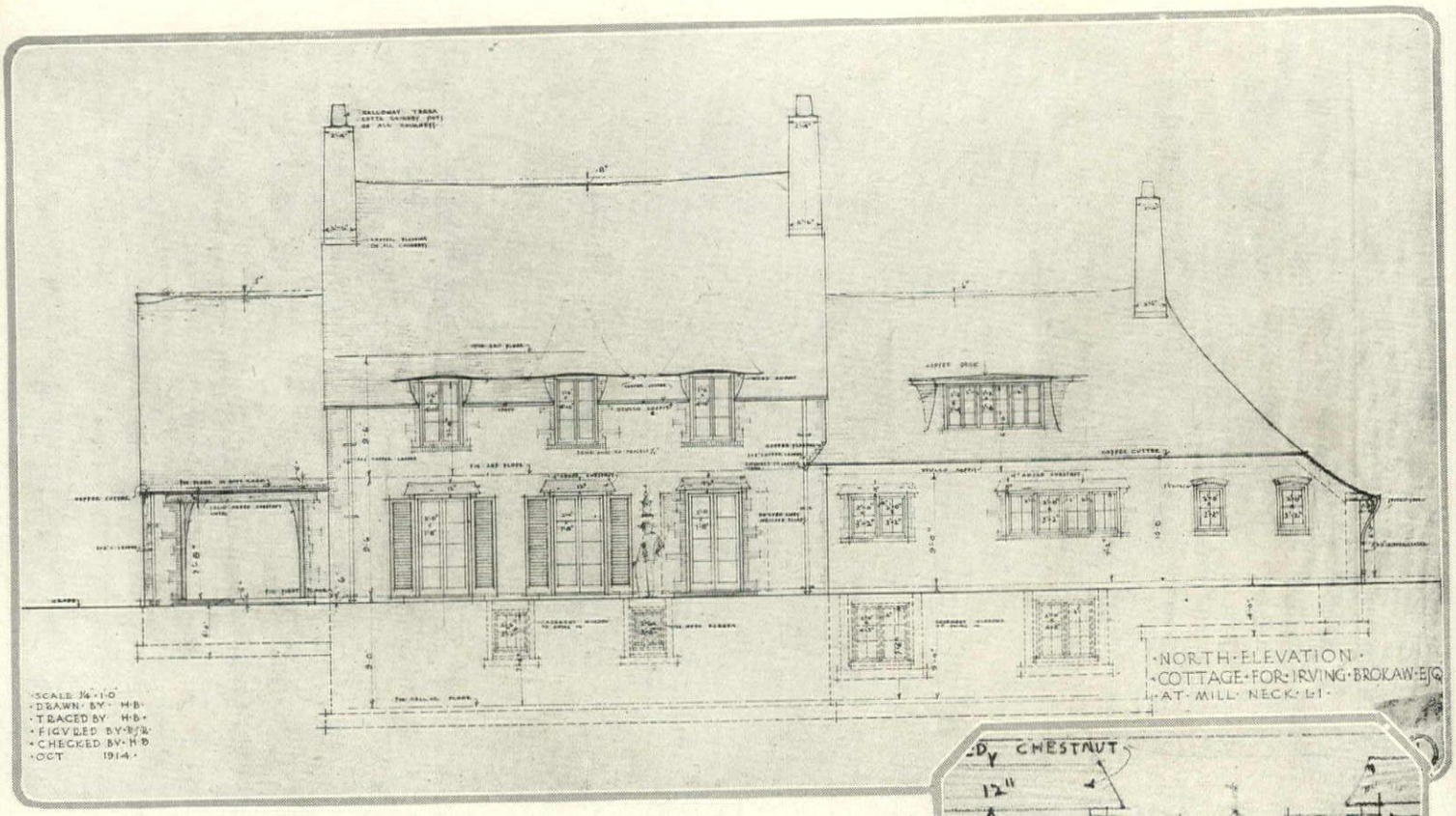
In making a scale model, especially if the site for the proposed house be irregular in contour, a topographic survey should be made, with a drawing showing all the grades, elevations and depressions, drawn at the same scale at which the house model will be made.

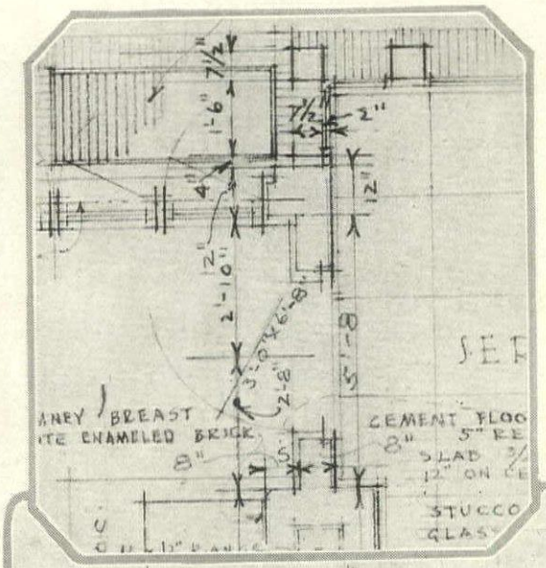
The plot of land, then, will be modeled in clay, in exact conformity with the surveyor's

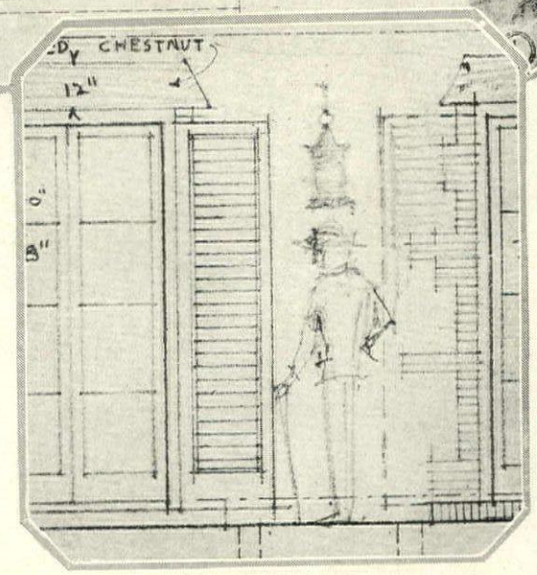
(*Continued on page* 74)



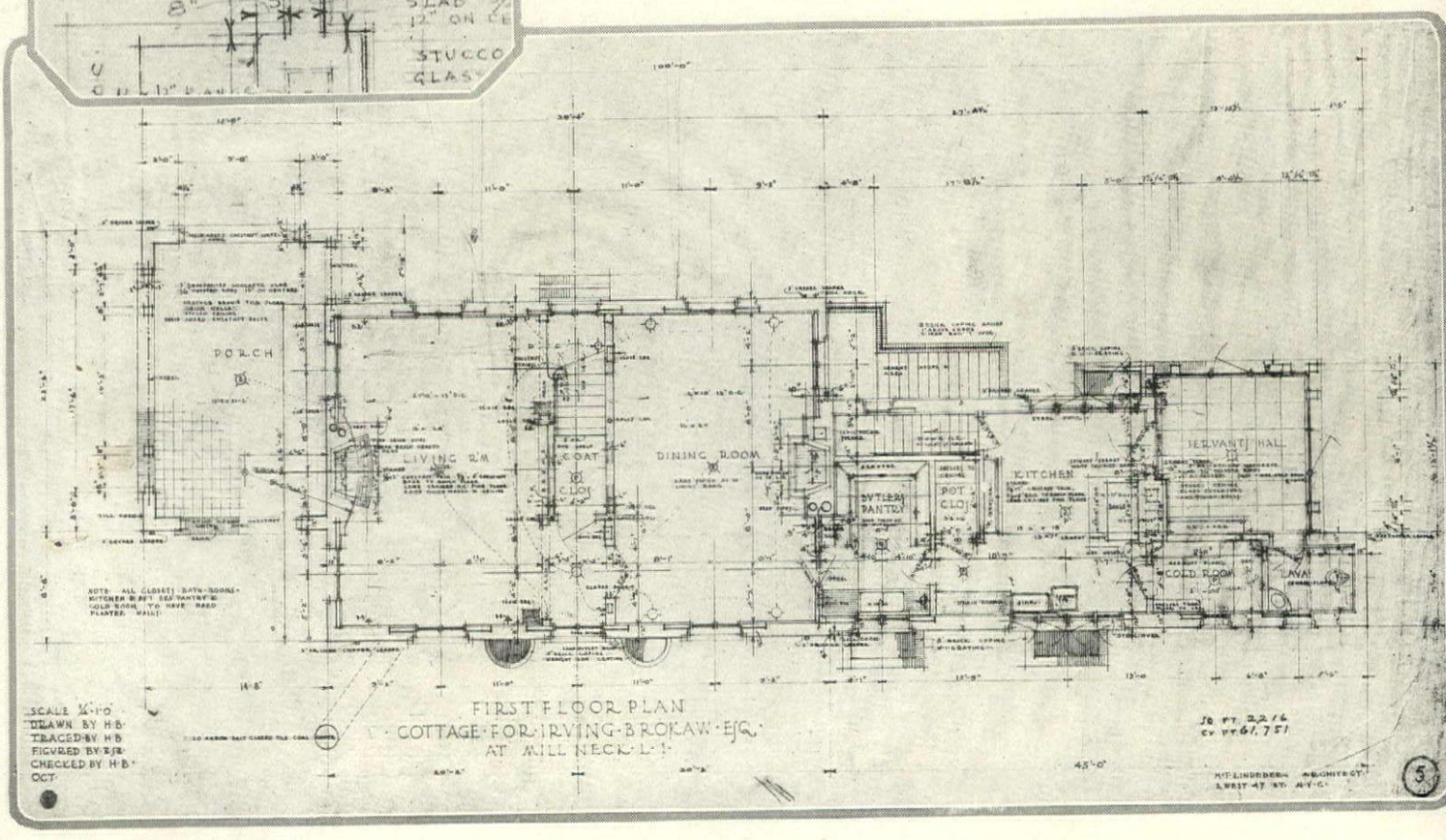
In the more elaborate models, every detail is shown to scale. Nothing is left to conjecture—even leader heads and curtains are put in. The representation is so complete that one can scarcely believe the photograph is not one of a real house. This model of the Philip D. Armour residence is on the scale of ⅛" to 1'. H. T. Lindeberg, architect







Following the preliminary drawing shown at the top of the opposite page, the architect makes a set of working drawings on a scale of ¼" to 1', from which blueprints are made and the house built. These drawings contain a mass of detail, as shown here. The small inset sections are reproduced actual size



The preliminary sketch is really a picture of the finished house, drawn in perspective and usually colored. It shows the house with its surrounding planting well established, and gives a definite idea of what the house is to look like. H. T. Lindeberg, architect

THE EVOLUTION OF A HOUSE PLAN

The Successive Steps by Which the Architect Sets Down on Paper the General Plan and the Minutest Details of the House He Is Designing for You

MATLACK PRICE

THE good old proverbs, the kind that Stevenson so drily labeled "pocket wisdom," certainly have not universal application. In the matter of having a house built for yourself, for instance, I cannot honestly say that ignorance is bliss, or that wisdom could be construed as folly. And yet the kind of knowledge I mean is a special kind, and consists of knowing, if even only a little, how the architect works and what he is trying to do; not aiming to know more than he does. Notwithstanding the lack of intelligence of such a procedure, there are plenty of prospective builders who, after devoting a few whole evenings to the perusal of "How to Plan Your Own Home," "What Alice and George Did with Old Packing Cases," will go to the architect not for advice and professional service, but to tell him how much more they know than he about architecture.

It is the purpose of this article, with its illustrations, to describe, in categorical form, the successive drawings which are customarily made by the architect in planning and building a house.

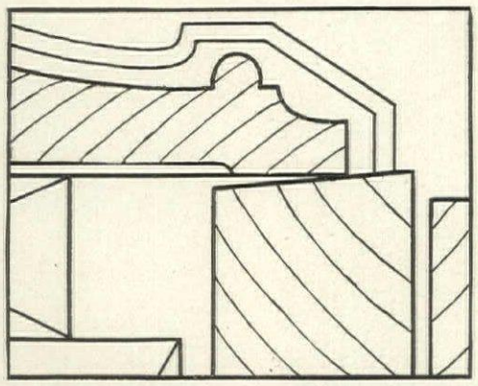
First there is the idea-sketch, often no more than a memorandum, dashed off on a scrap of paper. If, however, this little idea-sketch represents a definite visualization on the part of the architect, it is upon this sketch that all the subsequent drawings are built.

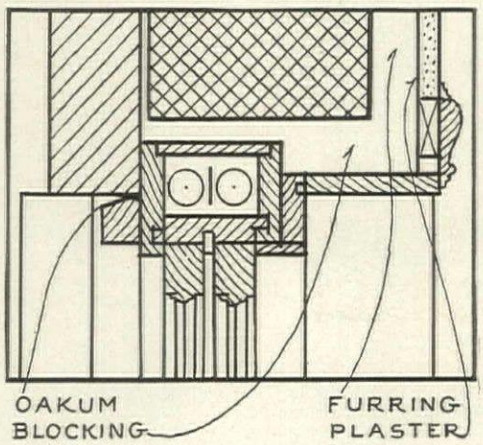
Having made this idea-sketch, and being conviced that it contains the essence of the proposed house, the architect must now prepare a drawing which will convey to the prospective builder a quite definite idea of what the house is to look like. Small sketch floor plans usually accompany this first drawing.

This drawing is really a picture, drawn in perspective and usually colored. It shows the house with its planting several years grown, and is made on the basis that the average individual is not "picture-minded," and must see the proposed house drawn to convey as closely as possible the effect of the house itself. This type of drawing is called a "preliminary."

At this juncture scale models are sometimes made, especially for houses of considerable size and extensiveness of plan and grounds.

(*Continued on page* 78)





The upper drawing is part of an "F. S. D." or Full Size Detail. These details show, primarily, the actual profiles of moldings, and are drawn exactly the same size as the work to be executed

At the left is a 1½" scale detail. Its function is to show with greater accuracy than the ¼" drawings such special pieces of construction as stairs, fireplaces and cupboards. Both drawings are actual size

HOW A DECORATOR WORK

She Accepts the Established Facts of Architecture and Adds to Them Furnishings That Give the House Distinctive Personality

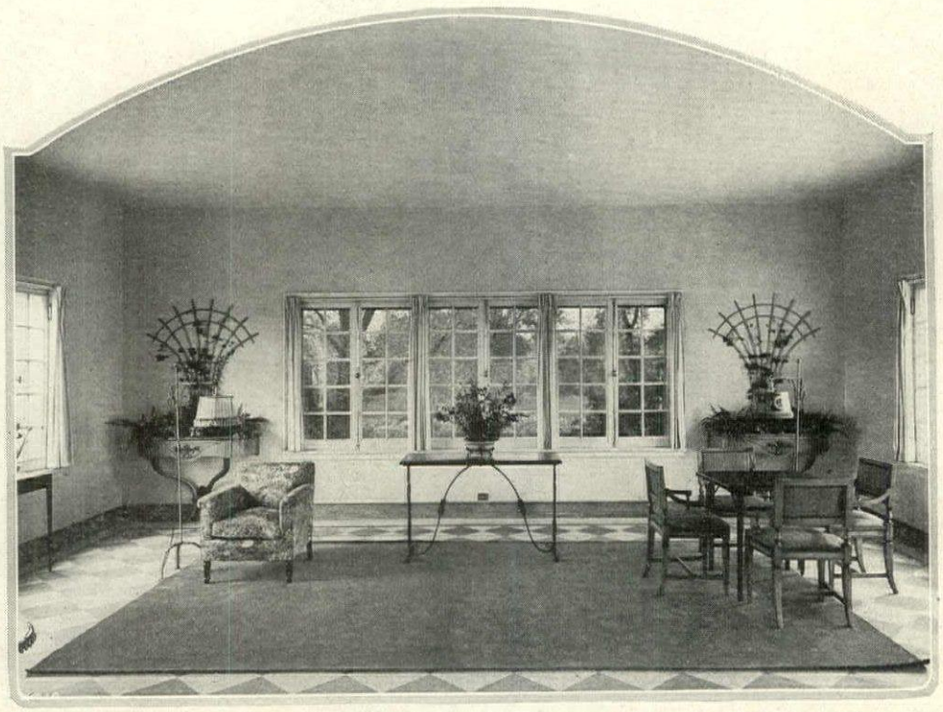
ANITA DE CAMPI

ONE of the most inscrutable things in the world to the ordinary lay person is the method of procedure of the interior decorator.

How does the decorator go about the work? What is the professional secret of meeting with success? Is a certain fashion followed? Is the personality of the client given first importance? Is it quite a matter of how much or how little money must be spent? Or a question of locality and exposure?

All of these things are factors, but one consideration takes precedence over them. If a client wants decorating and furnishing done it is a foregone conclusion that the client has an actual place to decorate and furnish. The first thing then to consider are actualities. What manner of place has been decided upon, purchased perhaps finished, or in process of construction? There must of necessity be fixed features in the selected home, and the expedient thing to do is to recognize established facts and to make all of them

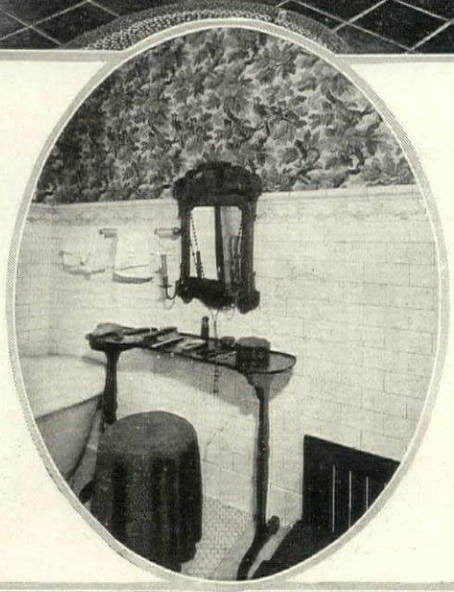
(*Continued on page 58*)



The walls of the Hibbard house are dull blue in the Italian style

These are the ends of the Hibbard living room. Miss Gheen, decorator

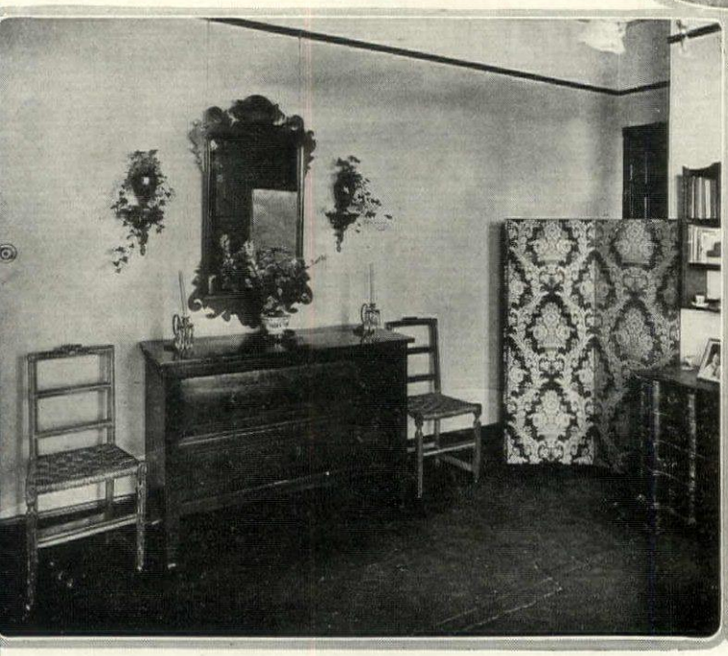
Exposed brick walls, sand-plastered ceiling and a tiled floor were the fixed features in the sun room of the home of Mrs. Edward Hasler. Simple furnishings were used—wicker and Windsor chairs, braided rugs and green calico curtains



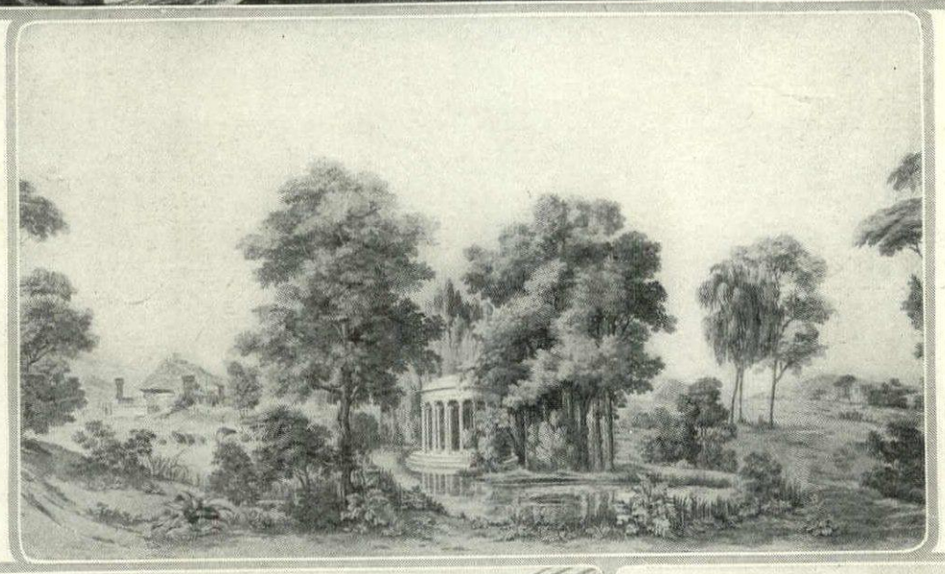
In Miss Gheen's own apartment, in Chicago, the bath serves for dressing room, a small kidney table holding the toilet accessories. At one corner can be seen a glimpse of the bed that slides through the wall to the next room

On one side of Miss Gheen's apartment is a balanced group composed of an Italian walnut commode with painted chairs on either side. The mirror is flanked by small brackets holding vases of trailing ivy. The screen is satin damask in blue and gray

In order to meet the requirements of a small room, the desk is a desk only by day. At night the front pulls out and the bed is drawn in from the bathroom. Italian walnut furniture is found here and upholstered pieces in blue and gray satin damask

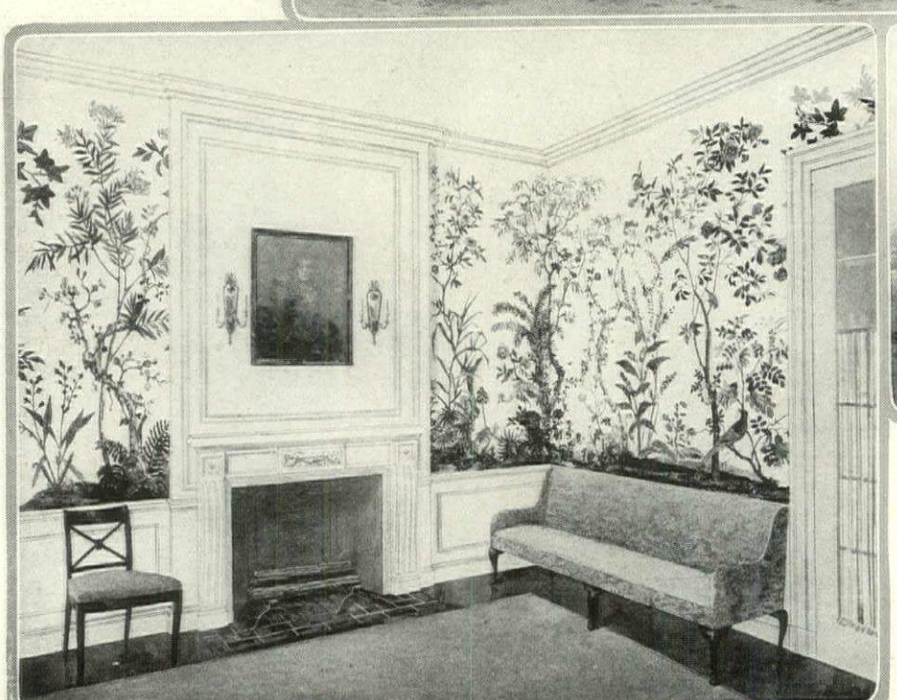


A view of old New York Bay is part of the "Vues de l'Amerique du Nord," hand printed in colors from the original wood blocks. Thirty-two breadths in the set



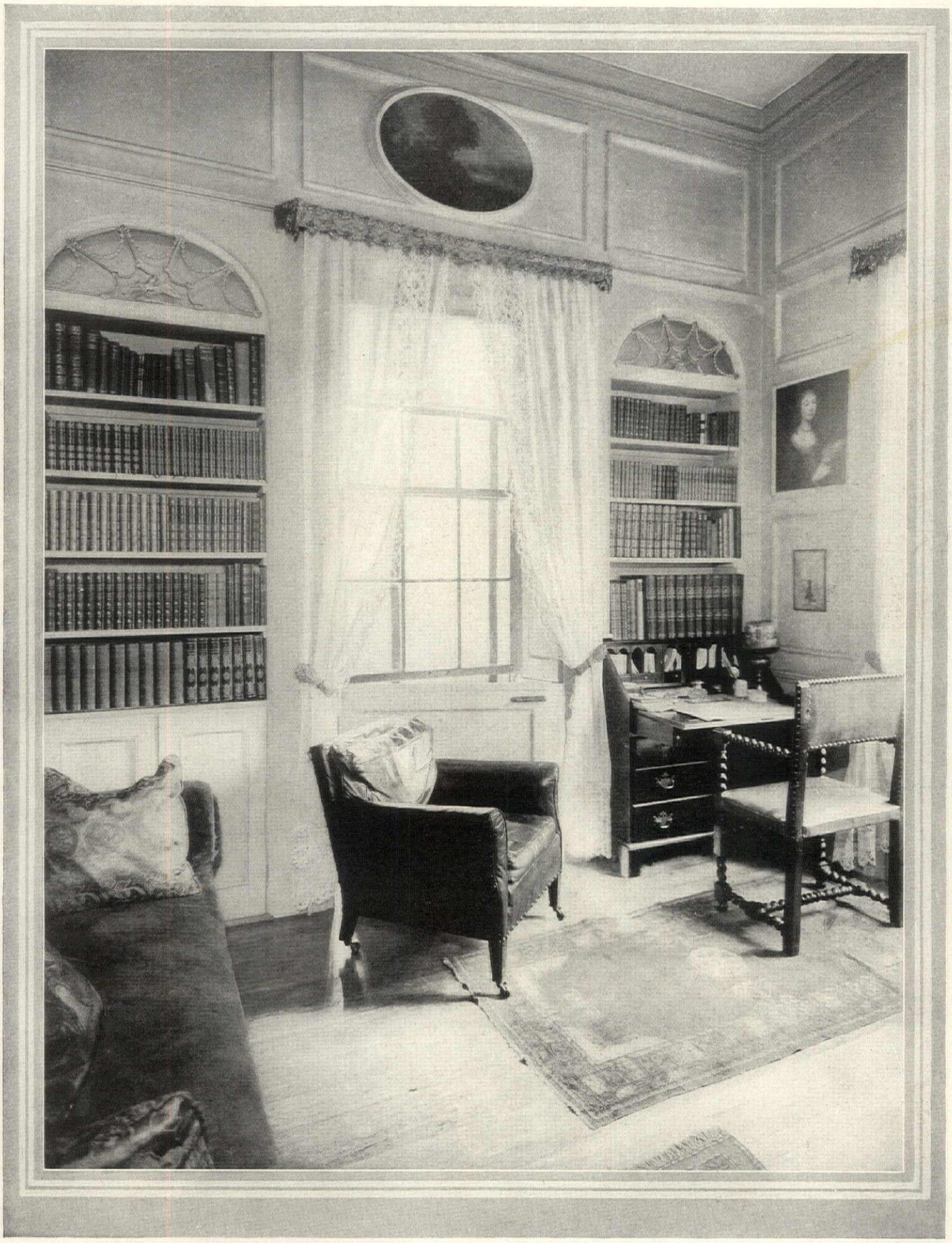
Printed from the original blocks in soft sepias and grays, the Italian landscape affords a delightful wall treatment. Ten breadths, each 12' 6" long—greatest height of picture 6' 1". All of these papers are from the factory at Rixheim, Alsace, which survived the German occupation. Courtesy of A. L. Diament & Co.

The Chinese decoration paper used below is in brilliant natural colors, each breadth 12' by 21", ten breadths to the set. The original wood blocks were cut in 1832



One of the most beautiful of the patterns is the Eldorado, printed in magnificent colors. Twenty-four breadths, each 21" wide, complete the design

THE RETURN of the ZUBER PAPERS



A LITTLE PORTFOLIO OF GOOD INTERIORS

The distinguishing merit of many old houses built in the first years of the last century is the remarkable handling of the interior architecture—the nice balance of panels, the scale of window openings, the height of the ceilings, the members of the moldings. The library of the Henry Tudor House in Boston is a striking example of this merit. Shelves and a window completely fill one end, with panels and an oval painting set in above. The oval repeats the curve of the top decoration of the shelves. The window and its bottom panel, which is solid, are on hinges, making a door to the garden lying directly without

In remodeling a city house it is often possible to create a much more spacious living room by eliminating the inevitable upper hall. This was done in the New York residence of Mrs. Claude Penney. The walls are paneled in Adam green. Chairs and sofas lend the air of Louis XV. The curtains are yellow taffeta with plain valances of old brocade. Sterner & Wolfe, architects

When one desires to create a room in which to live comfortably for a long time it is advisable to use strong colors with restraint. Make the background neutral and concentrate the color in small accessories. This is the principle employed in the room to the left. Another view, on the opposite page, shows the fireplace grouping. Here are shown plain taffeta curtains

taupe paper
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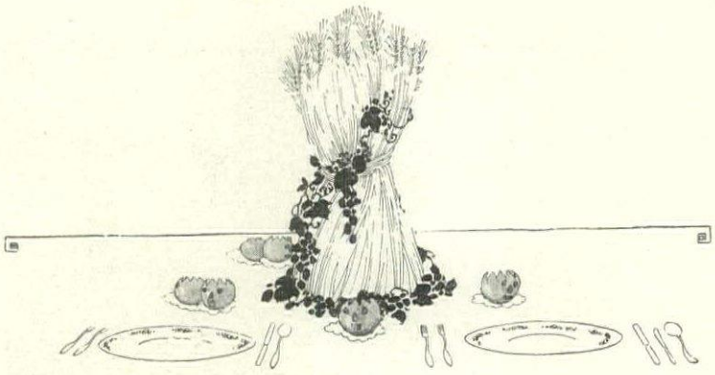
The walls in this English dining room are panels of Adam green. An over-mantel painting and carved swags, together with a hob grate, finely proportioned mantel and flanking mirror sconces pronounce the fireplace. Josephine Chapman, decorator



A golden sheaf of wheat with twining grape vines may shade the lights, and be set off by small pumpkins of crystallized sugar

DECORATING THE THANKSGIVING TABLE

Harvest Fruits and Customs that Were Old in the Days of the Puritans Suggest Decorations for the Hospitable Feast

MARY TUCKER

ONCE more, as the old chronicle runs, "Since it hath pleased God in comfortable measure to bless us in the fruits of the earth", we are again called on to add up the credit side of the year and to prepare the feast, whether with or without the transient blessing of servants, and whether beneath our own or our landlord's roof.

The tritest commonplace of decoration and observance can not conceal the meaning of the Thanksgiving feast, its portion of beauty and abundance, its symbolism of plenty which is more than the plenty of mere daily food. Here are the fruits of orchard and field, and the bidden guests sit down to give thanks at a common board. But less frequent ways of decoration are to be sought for, in order to add the zest of novelty to the laudable duty of being thankful. That beauty which reached its mellow perfection in field and garden now gains by artistic arrangement on dinner tables, and a variety of attractive ways suggest themselves to the hostess for disposing fruits or flowers or grains. The colorings from the rich palette of autumn itself will suit the menu, and the glow of candles or mellow lights will lend the proper accent.

A Formal Arrangement

In one very attractive arrangement, miniature pumpkins of crystallized sugar, fairy-like enough to have served a sweet Cinderella and her retinue, make attractive spots of color, and serve for nuts and favors, while the central note of the decoration is a sheaf of wheat, with the lights glowing softly between its satiny stalks; and grape-vines twined about it and laid upon the white cloth are graceful suggestions of the old time of vintage. Nor is the sheaf of wheat less suggestive of the old origin of this harvest day, as the dinner-guest could testify who had been fortunate enough to take a leisurely journey through Northumberland at reaping time. In this formal decoration he would see a reminiscence of the "kern-baby"—the last sheaf of wheat to stand after the bending reapers and flashing sickles had passed over the ripened grain, leaving the stubble in their wake; and after this the kern-baby was brought home to the shouts of the reapers and the pipes and tabours of old England and set up at the following feast, just as on more modern and more sophisticated dinner tables.

For it is the essence of Thanksgiving to be traditional and time-loving under the guise of novelty, just as the Thanksgiving dinner will follow the old and savory way. There are those spicy fragrances, those tempting whiffs, as familiar as the multiplication-table, but sweeter than the perfume of Araby for all that. Until it is revolutionized, Thanksgiving day will float in the aroma of New England cookery, in the sacrosanct odor of mince a pumpkin which offers recompense for the parted summer fragrances of the garden.

And the pumpkin may hold as much app for the Thanksgiving hostess as for the pas cook, with its mellow and satisfying color a its delicious contours. It has grown among sprawling vines from small and gourdlike ginnings to this lordly sphere; and now proudly brims with the delicate fragrance a varied hues and shapes of fruit—burnished apples, pears touched with a cheek of pink, a dangling purple clusters of plump grapes. bed of autumn leaves and the soft candle lig echo the colors.

Using Fruits

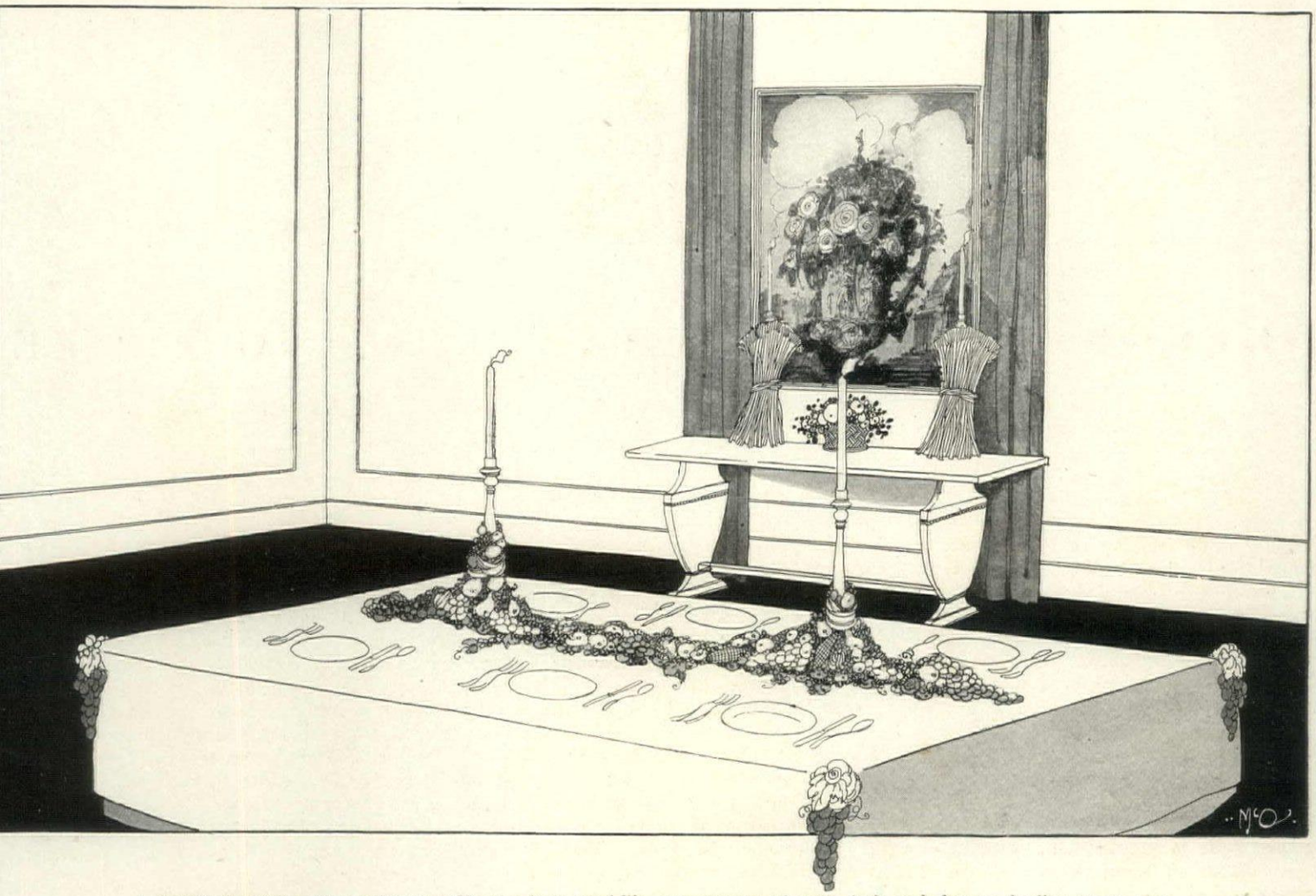
Fruits prove most plastic material for decorator, adapting themselves with eq beauty to more dignified arrangements. To long lines of a refectory table, an array lovely fruit adapts itself in formal fashion l a gorgeous polychro panel of the Ren sance. Two tall canc sticks are the cen notes, and from th festoon the wreat grapes, the pur plums, red pomeg nates and many fr with all the blen richness of mosaic.

On a square tal one central mass fruits in profusion f nishes the theme, a from it go trailing delicate strands of vi which suit the outl of the table and m etchings upon the wh cloth. The design completed by burnis red apples, hollov out and holding a m rily flaming candle. candle-light itself i most friendly eleme the "yellow ease eyes" in which hos tality takes on a m informal tone.

There are other vi which may be used mark lines upon Thanksgiving ta

Mattie Edwards Hewitt

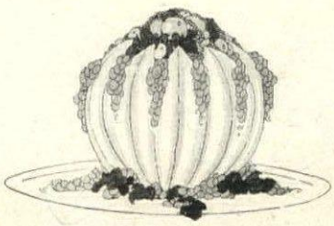
In this arrangement the Thanksgiving table holds a note of the harvest in its center decoration of grasses and poppies, and of purple grapes on burnished silver. Fine napery and crystal add much to the effect



A formal decoration for a refectory table is a long panel-like arrangement of corn, fruit and flowers, leading up to two tall candles. Fruit as a decoration is especially adaptable to the Thanksgiving table, whether formal or informal, because of its color, fragrance and varied contours

h the grace of an Aubrey Beardsley drawing. ilers of various kinds are lovely, and for the formal effects the woodland grace of laurel mountain ash would be charming. Chestnut rs with their satiny brown linings would bine with bright yellow leaves to provide an ndance of beauty to the informal dinner. the richest note of woodland decorations, haps, is bittersweet, with its cunningly sted stems and its red beads in their artful ings. Only red candles should go with this, mark the color, and the rough yet pleasing s of Spanish pottery complete the effect.

t is not every flower that can come to the st of plenty, for there are certain flowers ch belongs to its observance, and some sosticated hothouse blooms which would not e at all. Not a novelty, but a most satisfying or scheme is provided by combining golden fy chrysanthemums with the dead brown of leaves. The candle shades could carry out color scheme, and flat angements of marrons cés would be a tempt- touch, and grapeit could begin the al in perfect harmony h the scheme. Pops, those silky shorted flowers, have been harvest flower from e immemorial, long ore they suggested the e about reaping Aunn, asleep beside her kle, "drowsed with the me of poppies." Like ely parasites, they ne out redly among



The lordly yellow globe of the garden may brim with a heap of burnished apples, delicate pears and the hanging clusters of purple grapes

the wheat and fall with it before the sickle, and so, although they toil not, they are a harvest flower; ever since the time they were so esteemed by the goddess Ceres as millinery they have been a legitimate Thanksgiving decoration.

For Thanksgiving is an old festival which one celebrates in the light of these candles, and in the perfections of the menu and in the flow of table talk; nor is it fair to allow to the Puritans the credit for originating being thankful. With all due allowance for the five deer and the wild geese which they consumed with the assistance of Squanto and other red gentlemen in stripes and deerskins, it was very likely an over-serious affair, begun at a very early hour with prayers. It is likely that earlier givers of thanks were much merrier over it, even the long-ago ones who never knew Christianity nor predestination. So it seems only fair to suggest a table with the horn of plenty for the center, large, golden and gracefully curved, and pouring in classic profusion the fruits of the vine and tree. Tiny horns of plenty could spill out little marchpane fruits at each place, and candle-light could glow golden through gold silk shades. This would be a formal decoration and would prove an effective design. It would, doubtless, also propitiate the goddess and ensure good harvests for next year.

Thanksgiving is a pleasant time, a time of wished returnings and journeys' ends. The child that is in every man sometimes looks backward to Christmas a little wistfully, but we are all happy at the prospect of the Thanksgiving table, deftly arranged and tempting to our eyes as well as our palates.

For the square table a massed arrangement of fruit forms the central theme of a pleasing design, and from it are laid delicate etchings of trailing vines

AMERICAN PRINTS AND THEIR USES

Contemporary Work That Is Worthy and Inexpensive

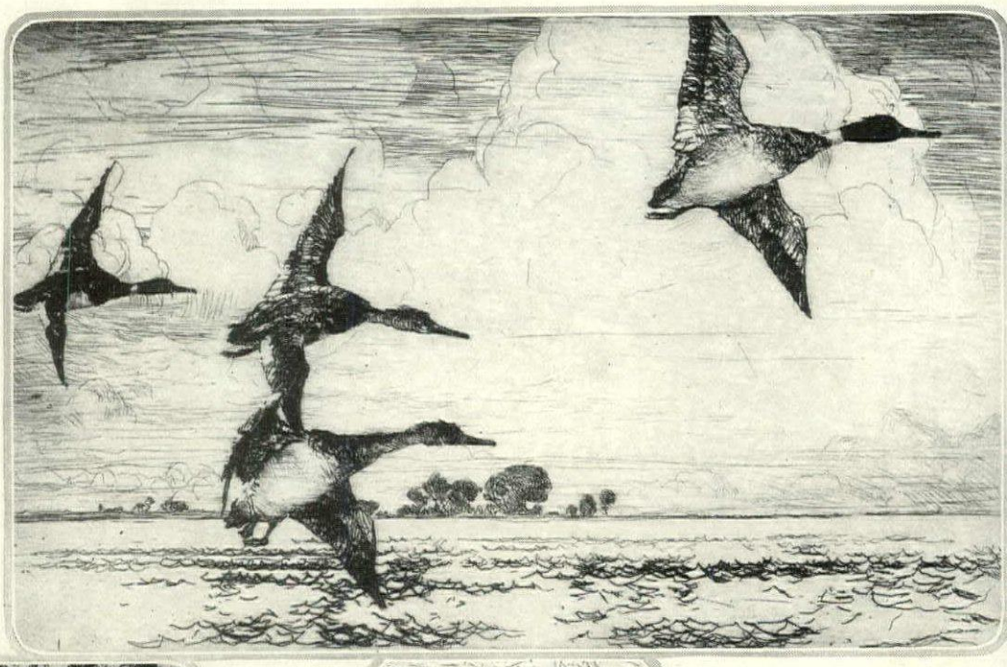
PEYTON BOSWELL

THIS article on the use of modern American prints in the home should be of interest to every man who has learned that expensive clothes of extreme style and a huge diamond stickpin fail to stamp him as a person of good taste, and to every woman who has learned that it is vulgar for her to go around in striking colors with nearly every finger laden with rings. In this social organism of ours the minds of people have been fixed a good deal harder on making money than on standards of good taste, and it is a comforting thing to be able to hold the opinion, as many do, that we have at last reached a stage when we as a people are rich enough and old enough to transfer a lot of our emotions to cultural enjoyment.

It is for the person with walls and without millions that this article is written. For it is possible, by utilizing etchings and lithographs by contemporary artists, to surround one's self with pictures that administer to true esthetic delight, without spending very much money.

The average price of these contemporary prints, which are so worthy in an art sense that no multi-millionaire need despise them, is less than $20 each. At the last annual exhibition of the society known as the

(*Continued on page* 72)



"Sheldrakes," by Frank W. Benson, is a type of etching which might be used almost anywhere, from dining room to nursery

"Brooklyn Bridge," an etching by John Marin, makes a wall decoration of originality and beauty

In "The Beeches—Central Park," Henry B. Shope has made an etching companionable for the home and full of outdoor spirit

The spirit of the windy open is admirably caught in Hornby's "Dans les Champs," a subject in the Marne region

John Marin's earlier style is less extreme in "Cour Dragon" than in his "Brooklyn Bridge." An excellent etching for the wall

ERIOD DESIGNS IN MUSICAL INSTRUMENTS

They Link Together the Arts of Music and Interior Decoration, Assuming a Rightful Place in the Furnishing Scheme Without Sacrificing Their Musical Qualities

CHARLES D. ISAACSON

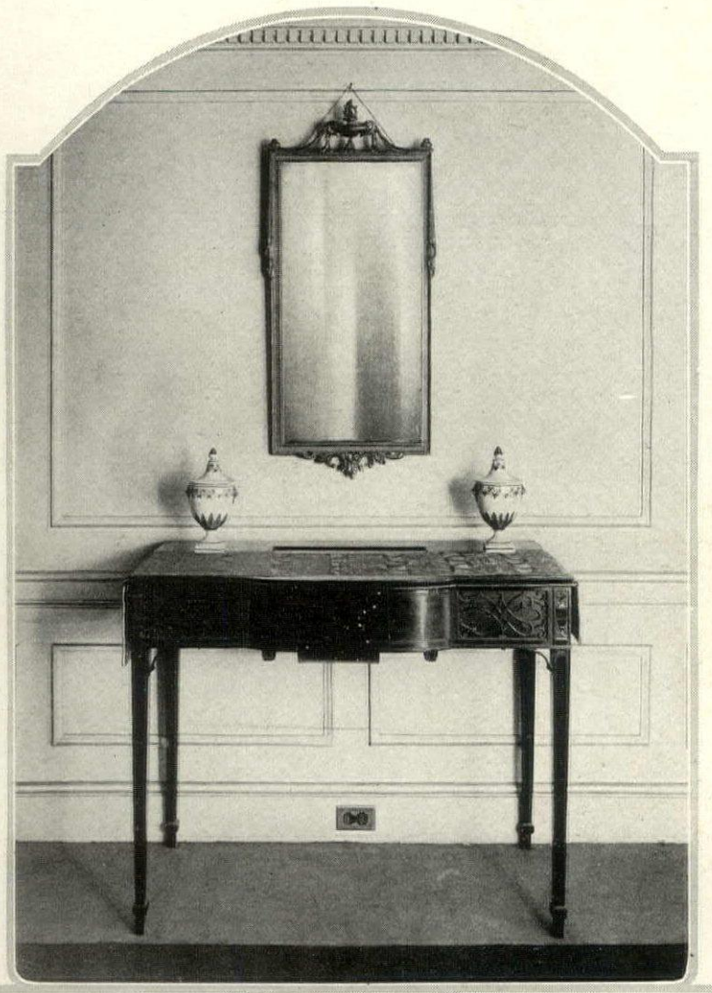
HERE are many self-styled conservatives who see in the de-opment of the period designs for sical instruments a violation of art of sound. This is a view, wever, which neither the owner of ouse nor the decorator will share, any musical instrument which s into a home acquires the added ality of being a decoration. The lin and cello, in handsome cases, ting gracefully against the wall, ome decorative in value. The ger forms, the phonograph, the no, the harp, the pipe-organ, are niture in the truest sense.

One must remember, of course, t anything which detracts from best musical expression is preju-ial to art, no matter how beauti-, aristocratic or quaint the exte-r of an instrument may be. Within s limit, the construction of a fine trument offers a wide field for de-opment. We have the opportunity bringing the piano, organ or pho-graph into a finer environment and ying their attributes to harmonize h the surrounding atmosphere. y desired type of case which does interfere with the musical idea is missible. A cabinet may be carved Florentine or ancient Moorish le; a case may be illumined in the id spirit of the Louis XVI period; or a special type of architecture may be designed for a piano which is to rest in a personally created drawing room.

In a musical sense, the instrument is simply the embodiment of a voice. A tone which originates in the striking of the hammer against the wire does not end merely in the vibrations of the latter. If that were all to the tone of the piano it would sound little different from the xylophone played by vaudeville performers. An instrument has what the French have named timbre, which is described less effectively by the expression "quality." The violin is of sweeter, lighter timbre than its larger sister the viola, which is more mellow, deeper and less carrying. Thus the cello and the bass violin are exactly the same in general shape as the violin and viola. But they are as different as soprano, tenor, baritone and bass among singers, because the acoustical construction is so varied.

The piano has its sound board, its sturdy case, its firm legs, its general

(*Continued on page* 82)



Far removed from the undecorative machine of early phonograph days is this Adam cabinet, placed below a mirror as a console might be. Courtesy Columbia Graphophone Co.

Harting

Period designs in musical instrument cases have reached a point of development which entitles them to admission into the best furniture circles. This Queen Anne phonograph is an example. Courtesy Cheney Talking Machine Co., and John Wanamaker

A Colonial highboy case is another of the period developments. With early American furniture it makes up a group which is effective and true to the traditions in line and form. Courtesy Pathé Frères Phonograph Co., and John Wanamaker

Harting

Where the space is large, as in a sun-room or conservatory, effective use can be made of ivy on wall lattices of various sorts. The necessary pots and other soil containers can be decorative adjuncts in themselves if well selected

The wall fountain and tiny pool add immensely to the sun-room where their use is possible and fitting. Besides permitting the growing of aquatic plants, the water itself will help keep the air moist for the other flowers

HE PLACING AND CARE OF HOUSE PLANTS

In Almost Every House There Is a Place for a Winter Garden if a Wise Selection of Plants Is Made and They Are Well Cared For

G. T. HUNTINGTON

RIMARILY, the great value of house plants is t they bring the interest the growing garden in- rs. Secondarily, they stitute decorative ele- nts which in themselves worthy of our best at- ion. If we bear these qualities well in mind have a good foundation which to build a garden the house.

Where to Put Them

There can be almost as ny places for house nts as there are houses. single cyclamen bloom- in a tiny stairway win- is scarcely less effec- than a whole conserva- massed like a green- se; ivy trained on a lat- adds as much to the -room walls as do the niums, Paris daisies or nsias to its windows. ny a rough-cast hallway nhanced by a handsome in a simple wrought brazier, just as a hang- basket of oxalis cheers sunny bedroom. There few places in the house re some sort of plant not be used, if consid- ion is given to the con- ons presented and a ce made in accordance them.

Iark this one point, ever: the size and kind plant must be suited to location. A huge palm a small city apartment rotesque; a tiny pot of sies in a palatial living n may be pardonable, is more likely to be culous. Self-evident as principle may seem, the uency with which it is violated is appalling

Harting

Here old polychrome iron gates lead into a sunny enclosure filled with growing plants. The walls are tinted yellow and green damask hangings are used at the windows

The arrangement at the left illustrates a simple but highly effective use of house plants. The window is part way up a staircase and receives abundant light

Necessary Conditions

The majority of plants one is likely to con- r for anything except a water garden need conditions for their physical success: good in the pot, plenty of fresh air, abundant t, suitable temperature, and sufficient mois- for the leaves and stems as well as the s. Let us take these up in order and study r application.

plant growing in the open garden has ndant soil space in which its roots can h out for sustenance. Put that same plant pot, and its feeding range is limited to a e perhaps 5″ by 6″. All the food it con- es in the development and maintenance of vonderfully complex organism of stem, leaf blossom must come from that small area. Little wonder the soil in the pot must be rich in nourishment.

Good garden loam is the best potting soil to use, and with it bone meal in the proportion of about one part to fifty should be mixed. This may be rich enough to carry the plant all winter, or it may not. Should the general health of the plant begin to fail, it may be a sign that more nourishment is needed. This can be supplied by liquid manure, or one of the concentrated stimulants supplied for this purpose by the dealers in flower things.

The second requisite on our list—fresh air—is almost as important as the first. Remember that a plant breathes through its leaves, and has no greater liking for stale, vitiated air than we have. The effect of this condition on the majority of plants is evidenced by a general failing in vigor, and it should be forestalled by regular daily exposure to as much free, fresh air as is possible without chilling the plants unduly.

Light and Moisture

Most of us have at some time seen a plant that has grown more or less in the dark, and noted how thin, spindly and anaemic-looking it was. This is due directly to the absence of sunlight. Think, again, of the conditions under which flowers grow outdoors, and how important a part the sun plays in them. Obviously our house plants must have direct sunlight—as much of it as possible. Only the ferns, ivy and some of the other foliage plants like pandanus do well with little or none of it.

Suitable temperature, the fourth requirement for a successful garden in the house, means a thermometer range of from 60° to 70° during the day, with a night reading of about 50°. These are ideal, though occasional slight variations one way or the other will do no harm.

The moisture supply is usually quite easy to regulate. A sprinkling of the leaves with cool water once a week or oftener is beneficial, while water standing in a tray on a radiator or near the plants will help remedy the dry-air evil which causes so much trouble when the house is artificially heated in winter.

Watering the soil in the pots is, of course,

(*Continued on page* 78)

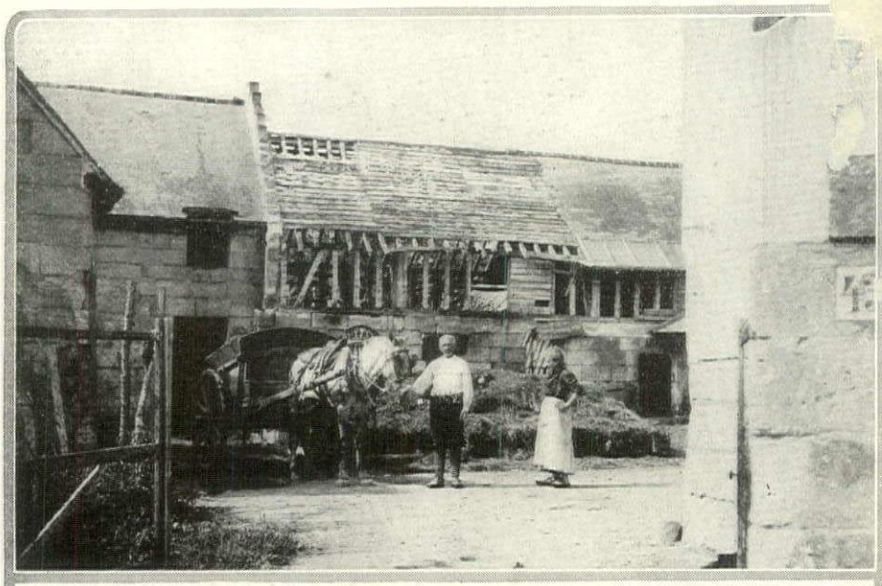
THE GROWING FARMS OF FRANCE

A Survey of Soil Recovery

IN June, 1917, General Henri Petain took a group of ten American women into the invaded region of Northern France, and established them in the little village of Blerancourt, a scant fifty miles northeast of Paris, half-way between the Aisne and Sarre Rivers and just at the western edge of the Department of the Aisne. This is the district that in 1914 the German wave rolled over in the rush that carried the gray hordes almost to the gates of Paris.

Headed by Miss Anne Morgan and Mrs. A. M. Dike, these pioneers were authorized to set up their headquarters in the old chateau at Blerancourt. They were requested to wear the French Army uniform and ordered to report to the commanding officer of the Third Army Corps, thus operating under army authority and direction. In the beginning some thirty villages were given to the American Committee for Devastated France to supervise, and in six months they had charge of sixty; their territory now covers one hundred and thirty villages. The immediate object of their work was to reinstate the returning refugee upon his own land and help him to become, as quickly as possible, self-supporting.

The shattered homes are being patched to make them habitable for refugees. By the American painter, Harry B. Lachman



With the help of the Government and the American Committee, the indomitable courage of the French is bringing the land back to productiveness

Vegetation springing up from the shell-torn ground shows that the soil is still fertile. Indeed, the throwing up of the sub-soil by the explosions will result in ultimate improvement

The great need is for implements, especially tractors and other farm machinery, which are expensive but necessary to reclaim large areas

That intangible something called "spirit" is possessed to an extraordinary degree by the French people, and there is no evidence of pessimism among the French farmers about their land. Both men and women have unusual mechanical ability. The small farmer or market-gardener does not spare himself, nor does his family. They work from early dawn until nine and even ten o'clock at night, taking full advantage of France's long twilight period to produce the family food, before and after their day's work on the roads, bridges, industries and shelters. The French countryman is a strong individualist, but the present conditions have made co-operation his only salvation. With the lack of man-power —one seldom sees a man between nineteen and thirty-five in Northern France—

St. Paul aux Bois was almost completely destroyed, but now over 100 people are living in its ruins and working in their gardens

As the Germans left one small farm and garden, which are now cleared and producing crops. The photographs illustrating this article are from the American Committee for Devastated France, Inc.

and of machinery, it has become essential for the small farmers that they should form themselves into agricultural syndicates, which the Government has provided for, and with which the American Committee is co-operating in providing and loaning tractors.

The French are past masters of agriculture, but they are without tools and machinery, and even shelter in thousands of cases. The systematic destruction by the Germans of similar parts of all agricultural implements, making it impossible to assemble remaining parts, left the French peasants unable to put together any of the wreckage of their farming implements. If France had the needed tractors and motor-driven implements, the soil could easily be brought back to its original fertility; as a matter of fact, the trench digging and the shell craters which have upheaved the under soil, actually represent the type of cultivation advocated by practical agricultural experts. It has brought to the surface, without destroying it, the deep soil which contains valuable minerals of which the top soil, used for generations, had been depleted.

The problem, therefore, of restoring the French soil is one of engineering. Not having received indemnity as yet from Germany, the French Government cannot afford to advance "damages" for the purpose of making farm lands available which, when restored by expensive machinery, will not, for a considerable period, produce crops that will pay the expense of the work. They have neither the funds nor the material to restore these lands to pre-war productivity, but the help of the Government and the American Committee, together with the remarkable courage of the French people, have resulted in bringing back into cultivation in the Canton of Coucy alone, fifty per cent of the original area.

The French are a people who love plants and everything that grows, but in places like the Department of the Aisne, where every bit of food, all live-stock and every tool were either taken away or destroyed, little can be done without help.

Tractors brought to France by the American Committee are distributed from special centers to the small farmer and loaned to him until his land is cleared,

(*Continued on page* 66)

The American Committee began its work in June, 1917, under French control. The members are actively co-operating with the farmers. By Harry B. Lachman

One of the American headquarters. One hundred and thirty villages are now included in the territory supervised by the Committee

Of paper, in a French design suggestive of the Empire period, this basket is 8¼" wide by 12" high. It is priced at $12

An amusing variation of the French print is found in this basket with its gray background. 8¼" by 11½". $10

The desk set of silk and brocade matches the basket. All are in blue, rose and purple. The set is priced at $16.50 and the basket at $15

TO STAND BESIDE *the* DESK

And to be purchased through the House & Garden *Shopping Service, 19 West 44th Street, New York City.*

For a girl's desk comes a hand-painted basket in cream and blue with pink roses. 8¼" by 9½". $15

This paper receptacle is of gay blue garlanded paper lined with yellow. It measures 9½" by 11". $2

(Above) Gray ground, with rose wreath and figure in colors. 9¾" by 11¾". $7.50

(Above) Of oval tin, with black ground and painted design. 10½" by 12". $18

Another tin basket, painted in rose with a Chinese design. 11½" by 14". $20

Of cardboard, antique yellow with print in pinks and blues. 11¾" by 11". $25

THE CASE OF THE STATIONARY VACUUM CLEANER

The Advantages of the Built-In-Machines and the Situations in Which They Are Most Valuable

ETHEL R. PEYSER

AS soon as we get accustomed to the intricacies of one method of doing nything today, something new crops up. his is probably more true in the realm f housekeeping than in any other except at of military science. We have no oner mastered the points of what not to and what we should do with portable acuum cleaners than up comes the stanary vacuum cleaner and we have to now about it, too. And so this article llows a few months after one on the rtable cleaner. If you forget the techcalities discussed in that article it would well for you to look up HOUSE & GARN for January, 1920.

To refresh your memory, every vacuum eaner has five elements:

1. Air producer (vacuum is a misnomer): the pump or fan series employed to create the air current.
2. Dust collector: bag, box, pail, etc.
3. Dust conduit: piping.
4. Cleaning tool: brush, felt, etc., etc.
5. Human direction: the hand that steers.

The portable type of cleaner has the st four parts mounted on one unit, so at the whole machine is moved in its ase for the enemy Dust. Besides this electric wire must be applied to an ctric connection in a baseboard or elecc fixture.

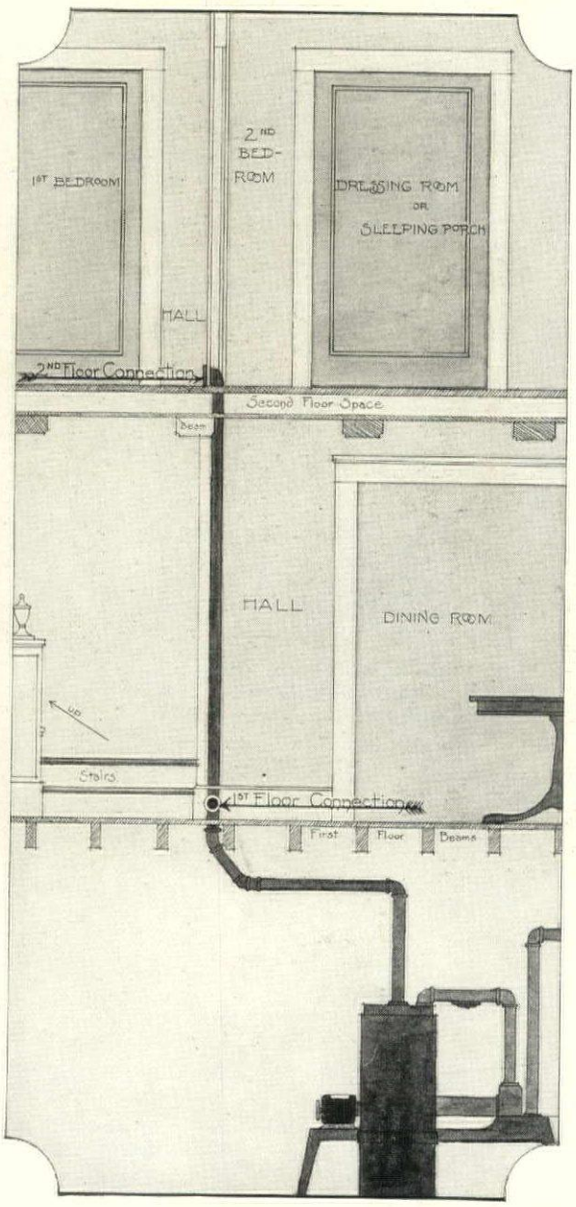
In the case of the stationary cleaner, mechanism is larger and the air procer and dust collector are in the cellar basement, and the dust conduit imparlly spreads itself throughout the house ough walls and ceilings and politely nects at convenient intervals with the aning tool, via the agency of the vents baseboards. With this cleaner the ly thing that is manipulated by the rker is the cleaning tool which "bites dust."

Pros and Cons

But why should one have the installed aner? Why not have the portable? The t is that neither of these cleaners is in comition very directly. But let us quote an ert who has given most of his time to the ject of air cleaning:

"There is unquestionably a legitimate field both types of cleaners, but the stationary e more nearly reaches the ideal." The next ement of his will explain that: "If we erve the action of the wind in an open field, find that a gentle breeze will move light terial. . . . If the breeze changes to a ricane, we find that the moving air has the ver . . . to move anything in its path, luding fences, trees, houses, etc."

Therefore in considering purchasing a ner we must ask ourselves first: "Do I nt a gentle breeze or a little hurricane in home? That's the first and foremost ques-n! Is my home large enough to afford the ch more expensive plant which makes the ricane, at a higher running cost; or isn't portable just the thing I need because of its various adaptabilities and small running and installation costs?



The fans, dust collector and all machinery parts are located below stairs. From them the built-in piping extends up through the house with an attachment for the cleaning pipe on every floor. Courtesy American Radiator Co.

It has been held against the installed vacuum cleaner that it is—

1. Expensive.
2. Unusual skill must be employed in installation.
3. Suction is altered by length of pipe.
4. Cost of operation is high.
5. Wear and tear on the house too great.
6. It must be installed when the house is built.

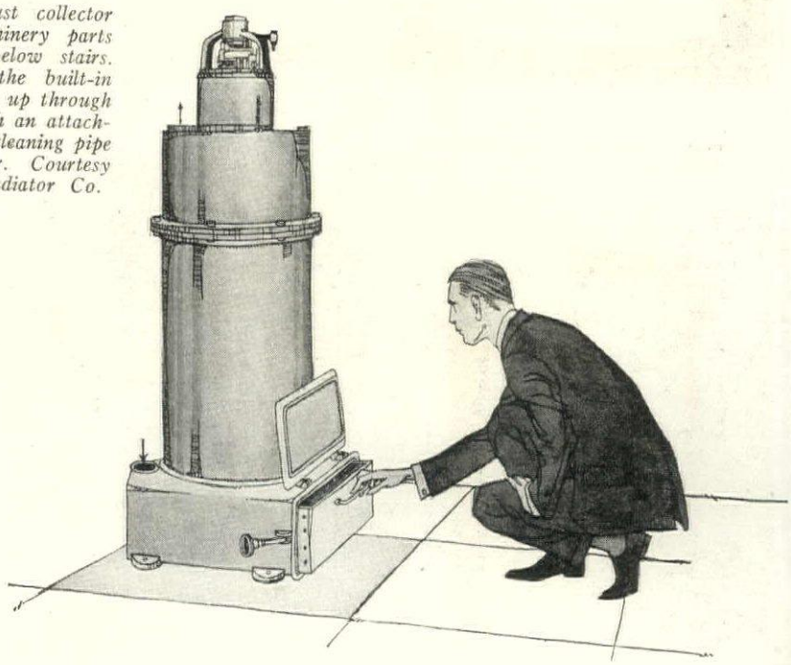
Of course the stationary type is more expensive than the portables, because of the larger machine, the indefinitely long pipe system and the larger motor. The motor has from six to twelve times and upwards the horsepower of the portable machine. It is, therefore, more costly to run because it eats up more electricity, but it can do heavier work and quicker.

Great skill must be employed in the installing of all machinery. Not long ago mistakes were made when putting in the air system, but now engineers know this department of work as well as they know gas and electric installations, and with the length of hose used there is no lessening of suction because of the construction of the entire pipeage.

The objection that with this apparatus there is tremendous wear and tear because the hose is taken through the doorway from the hall so that the door must needs be scratched when it closes on the hose as it is dragged through, may be nullified by installing double end hose connections in the wall near the door so that one line of hose will connect from the valve to the connection in the hall and another shorter piece of hose used inside of the room.

There is no trouble at all about installing the stationary vacuum cleaner

(*Continued on page 76*)



Instead of a bag, the stationary cleaner has an easily removed dust pan. With the incoming and outgoing pipes as indicated by the arrows, all the working parts except the cleaning tool are included here. Courtesy B. F. Sturtevant Co.

PLANNING THE WIRING FOR A HOUSE

The Practical Side of an Important Phase of House Equipment to Which too Little Attention Is Often Paid

M. LUCKIESH

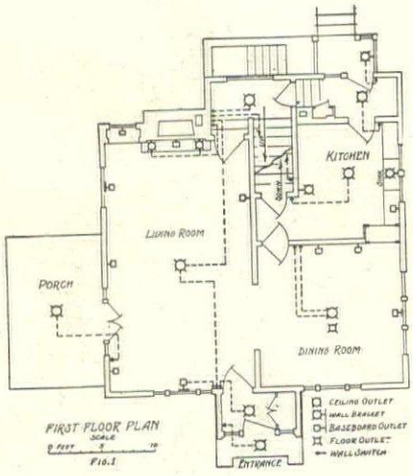
ONE of the most discouraging factors in the development of residence lighting is the paucity of outlets. A number of interests are responsible for this condition. Those central stations which continue to penalize the householder for the installation of outlets are inhibiting progress in lighting. The building or electrical contractor who does not encourage the installation of more outlets is not only failing to promote the cause of lighting, but in many cases is responsible for placing a blight upon the home. The architect should appreciate the possibilities of lighting and should give practical suggestions.

The average householder has about one baseboard outlet in his home. This is especially true of apartments. Considering the inadequacy of the other outlets it is not surprising that the householder has not learned of the possibilities of lighting. But this scarcity is not confined to apartments. On investigating houses during construction it is common to find only one or two outlets in houses which cost from $10,000 to $25,000.

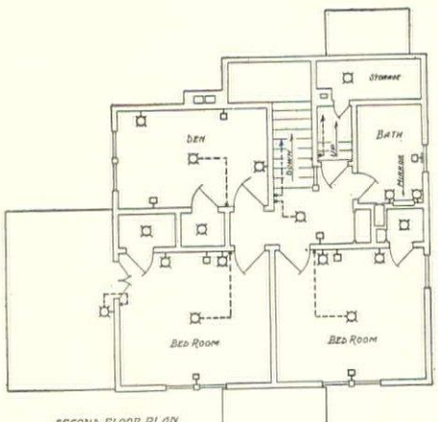
Sometimes the attitude of an electrical contractor-dealer is not only one of indifference but is actually reactionary in character. For example, let us take a case which occurred some time ago. A man building a house for his own home had come to realize that artificial light was really an important factor in making a house a home and he had laid out the wiring in accordance with his ideas of convenience and adequateness. The wiring diagrams were those shown in the accompanying illustrations with the exception of a few minor details.

Householder and Contractor

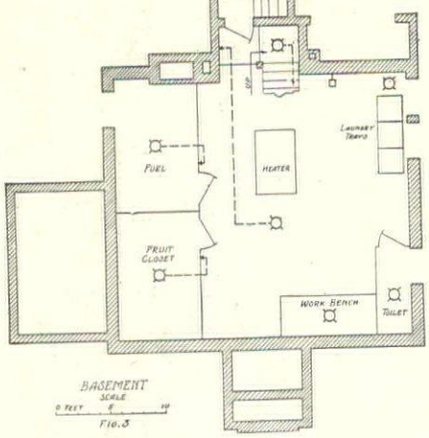
In going over the plans with an electrical contractor-dealer the latter suggested the elimination of an outlet or switch here and there until a total of ten had been recommended for elimination. When the contractor had finished his consideration of the plans, the householder asked why a contractor should assume an attitude which appeared to operate to his disadvantage. He replied to the effect that he always had the interests of his client in mind. But did he? He was unknowingly placing a blight upon that home, but then, the electrical contractor has not learned what an important link he is in the chain which leads to a pleasant home. The householder, who knew that the cost of outlets was insignificantly small compared with their importance, insisted that the elimination of these outlets at a saving of a few dollars was not to his advantage. He knew that, in a few months, the house would be completed and the contractor-dealer would then attempt to sell the householder various electrical devices such as a heater, a toaster, a flatiron, a vacuum cleaner, portable lamps, etc., each of which demands a convenient baseboard or wall-receptacle.



Eleven baseboard outlets are provided on the first floor, together with ample provision for wall lights. Switches at stair and front entrance are conveniently placed



The furniture arrangement was determined before the outlets were located. A baseboard outlet in the hall of the second floor furnishes connection for a vacuum cleaner



A switch at the foot of the basement stairs controls a ceiling lamp near the heater and furnishes enough light to distinguish everything in the basement

All the efforts of others toward progress in residence lighting will be reduced in effectiveness as long as electrical contractors do not appreciate the value of adequate wiring and recommend it. This does not mean that other interests are on the side of progress as opposed to the contractor. In fact, none of those who come into contact with the householder is placing sufficient emphasis upon the importance of lighting effects and the insignificant cost of lighting. The central station should show that lighting is not costly and should emphasize that it should not be viewed with the same attitude as the householder maintains toward fuel and food. The architect and builder must be reached, for they are often in the best position to recommend adequate wiring and to show the advantages of lighting. In fact, they can easily show that a few baseboard outlets will bring greater returns in the sale of a house than any investment of equally small magnitude.

The fixture dealer is generally consulted about fixtures after the wiring is completed, but if he had a demonstration room, the householder would in due time acquire the habit of visiting the lighting artist for advice concerning the wiring. It has been found that this would be true if the fixture dealer lets it be known that he has experts for that purpose. But there are so many interests which come in contact with the householder, and some of these at an inopportune time in the course of the construction of the home, that the best plan appears to be for the householder to become familiar with the possibilities and importance of lighting.

Some companies engaged in lighting or in the sale of lighting accessories have attempted to inform the householder regarding this new era of lighting, but in general, they have not taken up the matter of lighting effects in the broader manner which awakens the householder's interest.

The Plans

Let us take up the wiring of a moderately priced home which was built three years ago. Sufficient time has elapsed to establish a justification of the various outlets and controls and to make it possible to appraise the wiring plans. An inspection of the accompanying diagrams will reveal an adequacy of outlets and switches seldom approached and rarely equalled in a middle-class home of similar size, but it may be stated that the existence of each outlet and switch has been justified.

Beginning with the first-floor plan, Fig. 1, let us analyze the living room. No ceiling fixtures have been installed, but a two-circuit outlet was provided for possible future demands. Switches control these two circuits respectively at the main entrance and at the stairway as shown by the dotted lines. However, not intending to install a ceiling fixture, the baseboard

(*Continued on page* 60)

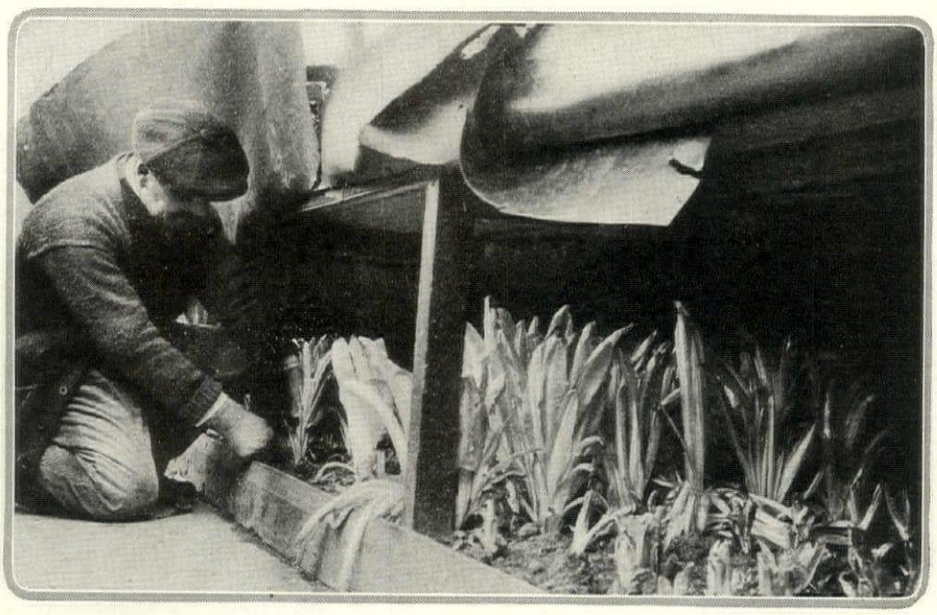
CROPS TO GROW IN THE CELLAR

Methods Used in the Cultivation of the Mushrooms and French Endive Under the Conditions of the Average Home

MARGARET McELROY

'T was not so many years ago that mushroom growing was regarded as more or less of mystery. There was always uncertainty as to the esult and this element f chance appealed to he amateur and professional alike. In the past, ardeners, with a great ith and an optimism ery contagious, plunged and prayed for results. ow that is changed to certain extent. The ith has given way to a ider knowledge of facts d an increase in the ushroom crop has been e outcome.

In the last ten years, ough has been accomished in mushroom ising to demonstrate e fact that the general rinciples of production e comparatively simple. There is now no ason why an intelligent person should not be le to grow mushrooms successfully if he will ve the same care and attention to the work at he gives to the cultivation of any delicate wer or fruit. As a matter of fact, the mushom crop should be a more certain one than any others, since it can be grown only in situions permitting the practical control of contions. Successful outdoor mushroom culture possible only in regions where a uniform temrature prevails for a considerable period of e. The reasons for the failure of mushrooms anted in fields and lawns are obvious. Inficient rain, unexpected cold, or an early mmer drought are enough to check a plant nsitive to climatic contions. In France and ngland, outdoor culture s proven fairly successful, but nowhere in e world can the mushom grown in the open mpete successfully th those grown inors.



French endive is comparatively simple to grow for a winter crop. Taken out of the garden in autumn and properly cared for in the cellar, it will yield all winter long

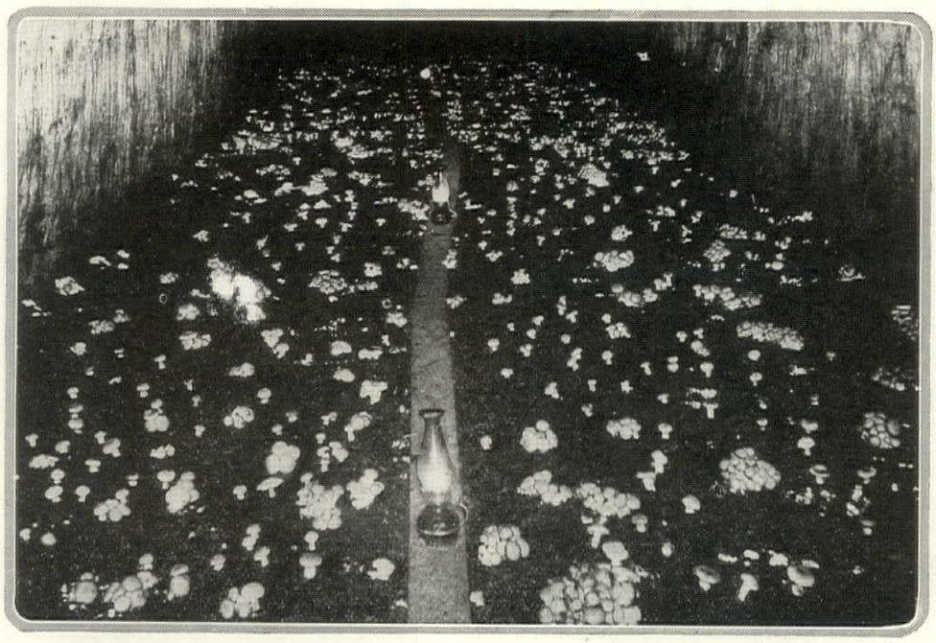
Where Mushrooms May Be Grown

Mushrooms may be own in outbuildings, llars, caves, sheds or the space under the nches in a greenhouse. he important thing is have a place that peits the regulation of oisture, temperature d ventilation. If a use is specially built, e that there is air space the walls to prevent weating" and the drip hich accompanies this. The height of the ceiling of the mushroom house depends on the number of tiers of beds. When only the floor is used for planting, the ceiling should be low, as the air space above the bed is not advantageous for the control of both heat and moisture. The ventilation should be sufficient for a constant but slight drying of the beds from day to day, necessitating an occasional sprinkling. In stagnant air the mushrooms are apt to become long-stemmed with relatively small caps.

The Compost

The success of mushroom raising depends on three things—fresh spawn, the right kind of compost and proper climatic conditions. The most important of these is the compost. Stable manure has been found to be the only really satisfactory compost in which to grow mushrooms. This can be mixed with straw or shavings to form a good bedding material and when sufficient has been gathered, it should be slightly sprinkled and somewhat packed. In a few days the temperature will rise to perhaps 120° to 140° F. which is indicative of active fermentation. The heap should then be turned daily to prevent burning and should be kept moist throughout. The total time required for fermentation in summer is from eighteen to twenty days. A thermometer should be used to test the heat of the compost and when it gets down to about 90° F., it is ready to be made into beds.

The kind of bed generally used in this country is a flat bed from 6″ to 8″ deep and from 2½′ to 4′ wide. When the compost has reached 90° it should be firmed over night and then the heat tested. If the glass runs over 110° the compost should be loosened up to allow more heat to escape. If, however, the mercury remains nearly stationary the compost can then be placed in the beds to a depth of 12″ and pounded firm. Within a few days the temperature will begin to fall and the bed may be spawned at 70° to 75° F. Within a week the temperature should fall to the normal figure for mushroom growing, about 54° F.



There is something strangely fascinating about growing mushrooms. For market they are grown in caves and specially built underground houses

Spawn

The development and growth of the mycelium —the threadlike growth that is characteristic of most fungi — yields a "spawn" which is merely the vegetative stage of the fungus. Be sure that the spawn you get is fresh. Old spawn contains the same amount of mycelium as the new and they are about the same in appearance. But the mycelium of the older spawn has less vitality, and fresh, live spawn is needed to insure good results. It is necessary to be more careful in the purchase of spawn than of field or garden seeds.

The spawn, which

(*Continued on page* 70)

November **THE GARDENER'S CALENDAR** *Eleventh Month*

Cabbage may be stored head down in trenches and covered with earth

Corn saved for next year's seed should be husked now and put away

Dry sand is a good material to use in the winter storing of root crops

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
'Tis a dull sight To see the year dying, When winter winds Set the yellow wood sighing, Sighing, O sighing! —EDWARD FITZGERALD	1. It is now time for all fall bulb plantings to be completed. Always plant four times as deep as the diameter of the bulb, mound the earth up so as to shed water, and mulch the surface well with manure.	2. It is not too late to start seeds of some of the more rapid-growing annuals in the greenhouse for winter flowers. Of these may be mentioned calliopsis, candytuft, ragged sailor and the ever popular mignonette.	3. Do not neglect to make successional sowings in the greenhouse of vegetable crops such as beans, cauliflower, beets, carrots, lettuce, etc. The secret of success is sowing in small quantities and frequently.	4. Garden changes should be made now before the ground is frozen, to prevent settling and other irregularities in the spring. Plants disturbed now are more likely to live than those moved in midwinter.	5. Poinsettia, lilies and other heat-loving crops intended for Christmas bloom must be forced rapidly. A temperature of 75° or even 80° when plenty of moisture is available, will be beneficial to them.	6. Ill-kept gardens breed diseases and insects. Clean up all refuse and burn the stalks and other material likely to decay. Thoroughly sterilize the ground by the application of lime or deep, consistent trenching.
7. The strawberry bed should be mulched with well-rotted manure; this not only protects the plants but prevents the deterioration of the soil. Straw to protect them from the sun should be added.	8. It is perfectly safe to plant asparagus in the fall provided you make some effort to protect it during the winter. Pull plenty of earth up over the plants and cover them well with decayed manure.	9. Sweet peas sown now and properly protected over the winter will give quality flowers next year. A frame made of boards and covered with manure after it is put in place will be an excellent protection.	10. Carnation plants should be kept supported and properly disbudded. Never allow the benches to accumulate green mould. The surface of the ground should be kept stirred. Top-dress with sheep manure.	11. There are a number of popular perennials which once well. Clumps of coreopsis, bleeding heart, Shasta daisy, dicentra, etc., may be lifted, potted, and then stored outside to ripen properly before forcing.	12. If you have not already stored your root crops for the winter, they should be attended to at once. Burying them in trenches outdoors with the proper kind of protecting material is the ideal storage.	13. Celery must be kept banked properly to protect the hearts of the plants from damage by severe frost. In fact, it can be stored in trenches any time now for use during the late fall and winter months.
14. One of the hardest plants to protect during cold weather is the French Globe artichoke. If covered too much it decays, so use a frame to prevent the covering material from actually resting on the plants.	15. Gooseberries, currants, raspberries and blackberries are surface rooters. A heavy winter mulch of manure will build up the fertility of the soil and help to protect the roots from damage by the frost.	16. Tender roses and all tea roses should be strawed up now to protect them. Putting earth around the bases of the plants helps shed water and will serve to protect the lower part of the plant from damage.	17. Primula, cyclamen, cineraria and other potted plants that are customarily grown in frames may be brought inside now. Frequent feeding with liquid manures is very helpful to their continued success indoors.	18. Standard roses are among the hardest garden subjects to protect. If strawed in they must have heavy stakes or they will become top-heavy. Laying the stems down and covering with earth is the best.	19. Manure for the garden should be purchased now. For garden purposes it improves greatly with age and handling, and it is always possible to get manure in the fall, while next spring is uncertain.	20. House plants of all kinds should be given a little extra care at this time. Sponge the foliage with soap solution, scrub the green scum off the pots and top-dress the soil in them with sheep manure.
21. Freesias, French grown narcissus, early lilies and all bulbs of this type can be brought into a higher temperature now. After the buds show, free applications of liquid manure will benefit the roots.	22. Apples, pears and other stored fruit should be looked over occasionally for any decayed ones which would soon destroy others. When the fruit is wrapped separately in soft paper this danger is lessened.	23. Sweet peas in the greenhouse should be fed freely with liquid manures. The first flowers to appear should be pinched off to conserve the plants' strength. Keep the atmosphere dry at night.	24. Young fruit trees had better be protected now from the attacks of field-mice, rabbits and other rodents which girdle the trunks. Tarred burlap or paper collars placed above ground will help.	25. At this time all hardwooded forcing plants such as lilacs, cherries, deutzia, wistaria, etc., should be lifted from their places about the grounds and placed in tubs or boxes for winter forcing.	26. Low spots in the lawn or irregularities in the surface may be top-dressed now to overcome these troubles. Use good soil, and when not more than 2 inches of it is applied the grass will come through all right.	27. Boxwood and other tender evergreens should have their winter protections applied now. Burlap covers that are supported so as not to come in actual contact with the plants are the best material for this.
28. Most smooth-barked trees and practically all fruit trees are subject to the attacks of San Jose scale. These trees should be sprayed with one of the soluble oil mixtures which can be purchased.	29. All ornamented garden furniture, settees, etc., and all melon frames, bean poles, tomato trellises and such planting accessories, should now be stored away for winter. Paint those that require it.	30. Rhododendrons should have their roots protected by a heavy mulch of leaves or litter. Some branches of pines or other evergreens thrust into the ground between the plants will prevent sun-scald.	**This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.**			*Gather ye rosebuds while ye may, Old Time is still a-flying, And this same flower that smiles today To-morrow will be dying;* —ROBERT HERRICK

YE can say all ye want to 'bout Fall bein' nothin' but a sad sort o' season, but ye'll never be able to convince me that I oughter go 'round snufflin' an' wipin' the tears out o' my eyes because all the flowers an' things 're dead. They ain't. How 'bout them little bronze an' yeller an' brick-red button chrysanthemums 'longside my garden fence? Or the purple an' gold wild asters by the road, an' the fringed gentians in the swamp medders, an' the deep, dark green cedars with their little blue berries on the hill? Sure, the leaves 're mos'ly gone offen the trees, but the branches 're still as strong an' live as ever. Suppose they do look bare—ye can see their shape all the better. An' I want to say right here that they's lots o' sadder, deader lookin' things than a white birch in the Fall, all its trunk an' branches an' little twigs set off ag'in a solid clump o' hemlocks an' junipers. It's a mighty live, graceful, purty lookin' thing, an' so 're all the other kinds o' trees at this time o' year.

—Old Doc Lemmon.

A thorough clean-up of the last garden odds-and-ends is in order now

Put a manure mulch around newly planted trees, for protection and fertilizing

Rutabagas, parsnips and other late root crops should now be lifted and stored

Perennial roots that need to be lifted and stored indoors for the winter should be plainly labeled as a guide for replanting next spring

Fall plowing breaks up the soil and allows the lower strata to benefit by the winter's exposure

A top-dressing of manure put on now and allowed to lie all winter will enrich the lawn soil and make a better sod

The Galleries of Suggestion

As often happens nowadays, a single piece of Furniture may suggest, by its unusual charm, the decorative scheme for an entire room.

¶ The dignified English Dining Room illustrated here is a case in point: the beautiful Walnut Furniture was inspired by an original Early XVIII Century console. It is in the creation of just such delightful ensembles as this—from a seemingly unrelated piece perhaps—that the extensive exhibits in these Galleries invariably prove an unfailing source of inspiration.

¶ The pleasure of acquiring Furniture so uncommon in design, yet true in its character to historic precedent, is heightened here by the fact that its cost is in no instance prohibitive.

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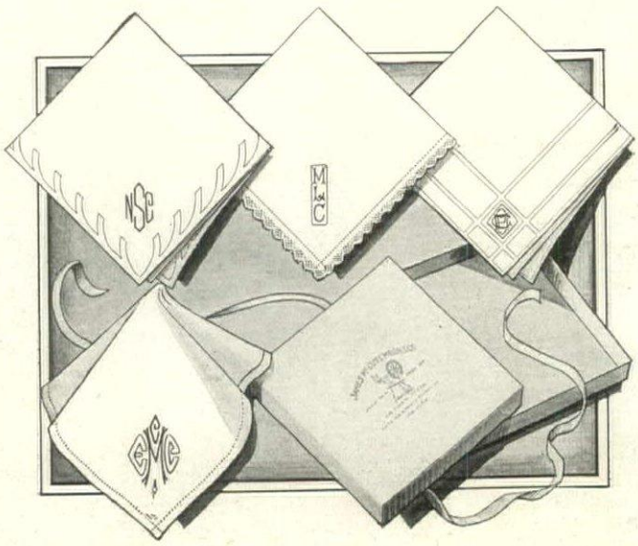

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How a Decorator Works

(*Continued from page* 38)

added features accord well with them.

The client may be a very exquisite type of woman, fragile, beautiful, a bit artificial in a fastidious fashion, that immediately suggests powder and patch. Le Petit Trianon and visions of a Louis XVI interior come instantly to mind. But you go with her to the home of her choice and you find it is a Colonial American farmhouse, or a Frank Lloyd Wright bungalow, or goodness knows what.

You ponder inwardly that, while she herself is a dainty beauty who might have graced the court of Marie Antoinette, she has a husband and several other male members of her family who are of the most material, modern types. You suppress a smile at the thought of these successful packers or smug bankers, gingerly poised on little gilded chairs! No, no, that would never do! The mantelpiece and the husband are settled features of the establishment. The mobiliary selection must be brought into harmony with them.

Let us illustrate with concrete examples of a variety of permanent parts used as starting points—going on from these points to descriptions of the finished rooms and supplementing with photographs. The examples show the work of Miss Gheen.

A Balanced Living Room

In the home of Mrs. Frank Hibbard, in Lake Forest, Ill., the permanent fixtures were side walls in dull blue in the Italian style, a marble mantel, casement windows and a floor in squares of blue and gray marble. Now then, to furnish it.

First a plum colored tufted rug was laid on the floor, and at the windows and on the French doors silk gauze in neutralized butter color. At one side of the fireplace is a davenport upholstered in blue and gray figured linen, and an arm chair across from it is covered in the same. Two comfortable gray wicker arm chairs are cushioned to match. A little wrought iron table holding a lamp of jade green pottery stands beside the arm chair, while its counterpart is at the side of the davenport. The bi-symmetrical arrangement is repeated in two spindle standards holding pots of ivy that flank the fireplace. Over the mantel, reaching to the ceiling, is a colorful panel of batik and at either side of this on the mantel-top is a delicately carved alabaster v holding flowers. Still another bowl flowers is on a low occasional table

At the other end of the room photograph shows a triple landsc window with curtains well drawn b and a pair of lovely consoles hold ferns and ivy. The little card ta group is made up of four painted ch covered in butter colored gaspé silk a a card table with its padded top holstered in satin.

The sun porch is in the home of M Edward Hasler, in Lake Forest, Ill. fixed features of this room were the posed brick side walls, sand-plaste ceiling, and tiled floor.

The textural quality of this ro seemed to call for simple, hardy f nishings. The material selected for c tains was plain green calico. Brai rugs are on the floor and the furnit is a mixture of painted Windsor a wicker. Pots of flowers on the windo sill seem to make the garden overf into the room. A quaint lantern ha from the ceiling, and ivy is trai against the brick over the mantel.

A Hotel Apartment

There is probably no more diffi combination of fixed features to c with than those found in the gen ugliness of the ordinary hotel ro Just to what extent native hideous may be baffled is shown in the maining two photographs of M Gheen's own living quarters in a Chic hotel. The floor covering is gun-m colored, the draperies blue and the blue-gray. The furniture is Ita walnut, and the upholstered pieces in satin damask, blue and gray. brightest color note in the room i a chest of drawers lacquered red.

The remarkable feature of the r is the writing desk. Notice it The lower part of the desk pulls transforming it into a full-sized which, during the daytime, slides under the false floor of the adjoi bathroom, through a hole cut awa the lower part of the wall. The bathroom, by the way, is very tractive. It is used as a dressing r as well. The upper wall is "pape with glazed chintz. A kidney t holds the convenient toilet articles. one would ever suspect that a bed concealed beneath its innocent loo white tiling.

Grates and Railings of Spanish Ir

(*Continued from page* 28)

chapels of the churches and form gates for the parks.

Naturally an industry which could be utilized in so many different ways and was in such great demand, should and did develop and flourish most brilliantly. Especially the cities of such artistic lineage as Salamanca, Leon, Toledo, and of such industrial importance as Barcelona and others on the Mediterranean coast offer interesting examples.

In Latin America

In Latin America, especially in the historical cities of South America, such as those of Chile, Peru, Bolivia and Colombia where the residences of ancient civilization still remain, we find interesting examples of grates and railings. In Buenos Aires, Montevideo, etc., modern civilization has attired the cities in cosmopolitan apparel which is the international uniform of this century, and is gradually casting into oblivion that which is characteristic and exclusive of each and every nation and populace. In Mexico there are many valuable exterior railings surrounding the gardens and parks.

Sometimes these railings rest o stone or rubblework base and are very high. Others emerge from ground, and are extremely tall, again, they are small, about a and a half in height. Nearly always railings surrounding a garden or are simple. Frequently, however, entrance boasts of an elegant doo iron richly embellished, which remind of the classical railings of Spain. M over, as happens with the majorit Spanish railings, the main objec placing the pinnacle of the rods is terminal lance which opens up in leaf ornaments that turn downward the flower-deluce, which is a dec tive phase of Spanish art and the ferred one ever since the times of Ph the Fifth, the first Bourbon who ca it to Spain. There are older rail the pinnacle of which can be e taken for a flower-deluce, which is ply the heraldic fleuron that has pl such an important part in Spanish d ative art, the ornamental motives o national and provincial coat-of- having frequently influenced it.

(*Continued on page* 60)

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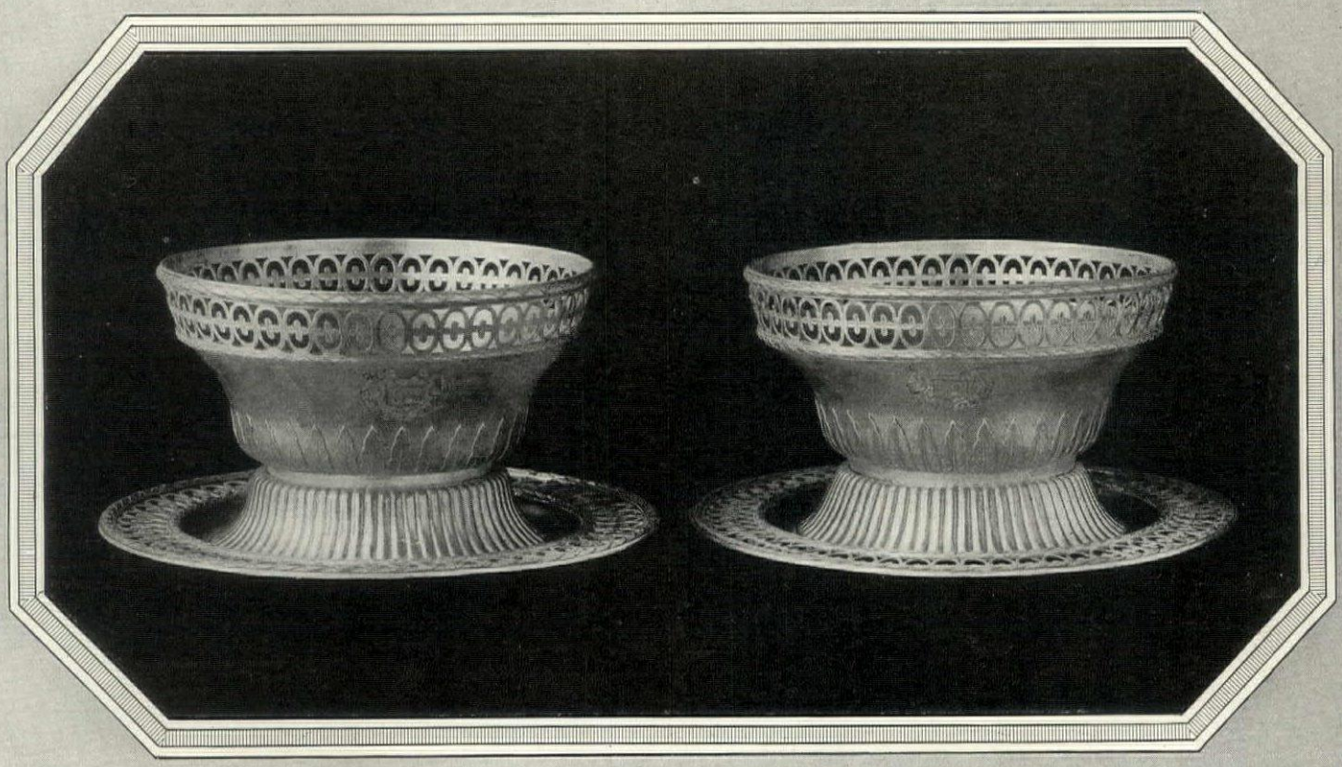

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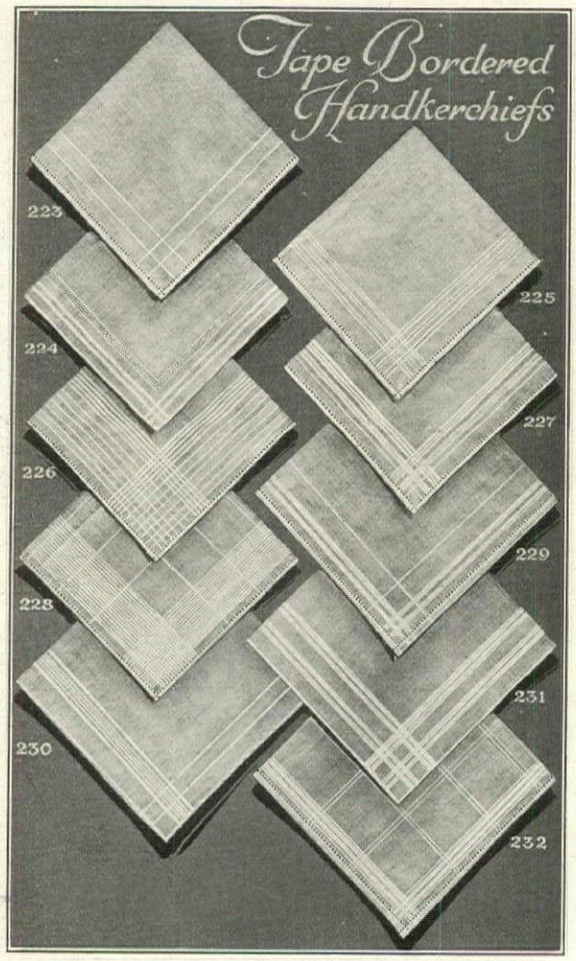

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Grates and Railings of Spanish Iro

(*Continued from page* 58)

The four photographs appearing in the present article clearly show four characteristic and important works of iron in Cuba. One of them represents the railing and entrance to a garden in a "Quinta" or country-seat of Guanabacoa, Cuba. The entire railing surrounding the garden rests on a tall socle or base of rubble-work, and the design is simple, although classically Spanish, the rods terminating in lance points. The entrance railing, although extremely light and simple, is of decorative value, resting between the two large rubble-work pillars. This phase is also characteristic as regards the doors of the gardens in Spain. The doors of this gate are made of a strip of iron interwoven with curves in a geometrical design. The small door or shutter located on the right is worth noting. It is an after-taste of an old Spanish custom, for all the ancient manorial homes, as a rule, had a shutter made on the doorway, in the iron railings as well as in the large wooden doors. The large doors were opened only on certain solemn occasions, while the daily entrance and exit were made through the shutter or peep-window (póstigo).

Another interesting view is that of a railing with a gate located at the corner of the garden. It also is built on rubble-work, the design of which is extremely old, especially the top detail of the gate. The center decoration is a Moorish star, the letters and top being of Gothic reminiscence.

Another attractive entrance is that of a beautiful tropical garden in one of the modern houses of Vedado, Havana. This railing is small and very simple in proportion to the two pillars that support it, which are extremely large and made of carved stone. The rest of the railing rests on a low socle, as shown on page 28.

Stair Banisters

Another interesting and characteristic phase of Spanish work in iron is the stair banisters. One of the photographs shows a remarkable example. It belongs to another Vedado home (the Vedado being the aristocratic suburb of Havana) in which the stairway develops into two ramifications up to the main floor of the house. These stairs are of Spanish tradition. They are found on a large scale in several Spanish palaces, and the interior stairs are of a similar construction to this. The entrance railing is more elaborate than the others, and the design is also classical and elegant, although this one, as well as others mentioned, can be classif among the simple railings, if we co pare them with those known as "fr door gratings" which separate zaguan or vestibule from the patio yard in the cities of Seville, Cord and Granada.

We cannot terminate this article wi out mentioning, although it be rat briefly, other interesting phases of Spanish works in iron, such as d hinges, lock plates and hasps, brack well cranes (the last being wonderfu beautiful and elaborate), knockers, d keys, and a thousand other accesso with which Spain is so full, and which interesting examples are to found in Latin America.

As regards all this, we can only rec the ancient lineage of the Spanish wo in iron.

A Little Bit of History

The great heights attained by Span works in iron are not at all astoni ing. Their marvellous development readily understood by merely read the history of the Spanish peninsu From remote ages, Spain was the ri est mineral country of Europe. Sp had copper, silver and brass industr long before iron was discovered, and is a well known fact that the Gre exploited the iron mines of Spain early as the 6th Century B. C. T Romans adopted the Celtiberian swo which they found in Spain when th invaded that country. Julius Caesa soldiers used Spanish swords. Later the Visigoths gave a great impulse Spanish iron industries, and in the Century, during the invasion of Moors, who were a warlike people a lovers of weapons, and who brou precious models from the Orient, industry of arms developed notab while iron was made into various sha during the establishment of the famo weapon factory of Toledo, now own by the government. For centuries, this factory, the famous Toledo bla have been made, which are a symbol nobility as far as Spanish knightho is concerned. Together with the weap industry, the Arabs in Spain establish the great "Damask" steel industry, th is to say, along the Damask style—st inlaid in gold, from which not o weapons are made, but also small ches amphoras, jewels, cigar cases, and kinds of modern objects. These artic have become widely known by the si ple name of "eibar".

Planning the Wiring for a House

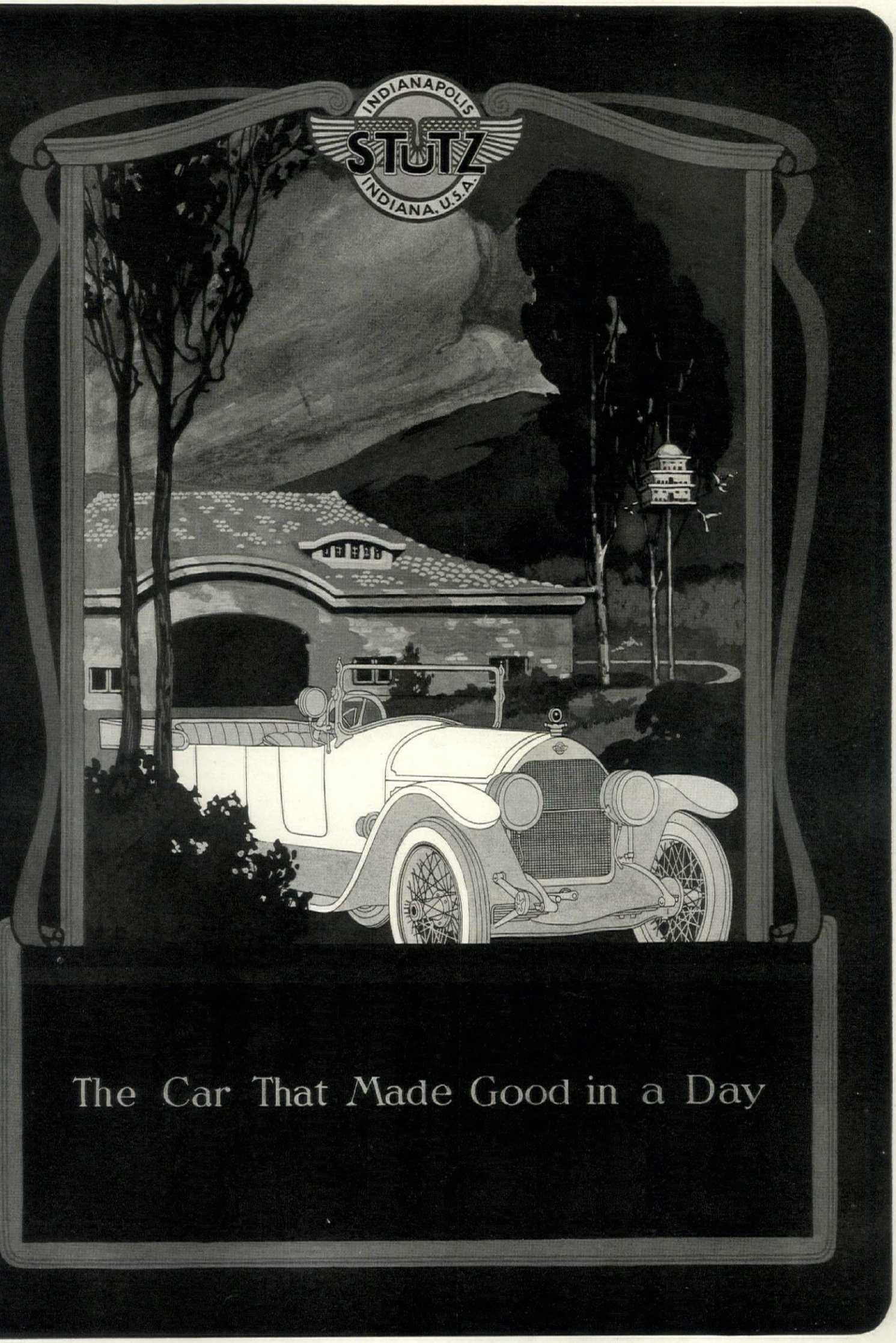
(*Continued from page* 54)

outlet at the front end of the room is attached to a switch at the front entrance. In order to have artificial light on entering from the stairway at the opposite end, the pair of brackets which flank the mantel are connected to a switch at the stairway entrance. The arrangements of the furniture such as piano, library table and davenport were carefully studied before deciding upon the location of the outlets, the switches, etc. A table lamp is provided for at the front end. In the corner on the left is an outlet to which is attached electrical equipment (including a small lamp) of a modern phonograph. On the mantel is an outlet for decorative candlesticks and at the left is another outlet for a beauty-spot of light. The remaining baseboard outlets are utilized respectively for a floor lamp near the piano (on the wall at the right), for a floor lamp at one end of the settee (on the left center of the room ordinarily), and for a miniature floor lamp at the other end. The latter may moved close to a chair and thus ser as a portable reading lamp. Every ou let is in use in this room and some them do double duty.

In the dining room a two-circuit ou let is found in the center of the ce ing. This supplies a fixture which emi a well-controlled downward compone of light illuminating the table predom nantly and an upward component for moderate general illumination. An ou let in the floor under the table may used for electrical devices on the tab One of the baseboard outlets suppli a pair of candlesticks on the buffet; t others are used for electrical apparat and are also available for any spec lighting purpose.

In the kitchen an electrical outlet the center of the ceiling is controlled a wall switch conveniently located. T combination fixture is a wall bracket the left near the stove. Another brack

(*Continued on page* 62)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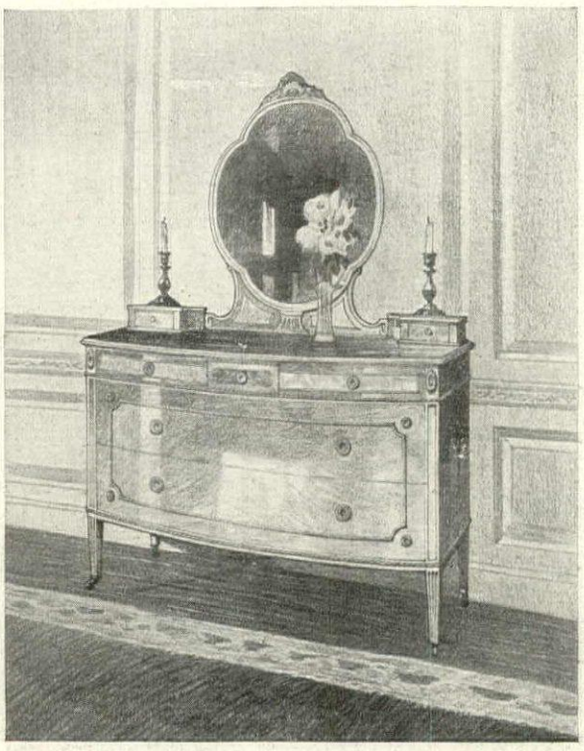

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Planning the Wiring for a House

(*Continued from page* 60)

with a pendent shade is placed over the sink and a wall receptacle is provided for electrical devices. If windows do not permit the use of a bracket, the fixture over the sink can be suspended from the ceiling. In the rear hall and on the rear porch are ceiling prismatic balls controlled by switches as shown. At the front entrance is a pendent lantern and in the vestibule is a ceiling husk, both being controlled by switches. On the porch at the left is a ceiling fixture consisting of a prismatic ball and controlled by a switch at the side entrance. Ceiling outlets are installed in the stairways, each being controlled by a three-way switch.

The Second Floor

The wiring diagram of the second floor is shown in Fig. 2. Here again the best arrangements of furniture were determined before the outlets were located. For example, in the front bedrooms the windows were located in this manner, and in each of these rooms twin beds may be used if desired without any interference of the windows. Each room is wired for a ceiling outlet controlled by a switch at the entrance. A baseboard outlet is available between the beds at the windows in the front bedrooms. This serves for connecting a portable lamp and on certain occasions affords a connection for electric devices. Two wall brackets are provided, one on each side of the dresser, and a baseboard outlet is installed for connecting dresser lamps. In case only one bed is used the other baseboard outlet may be used for the dressing table.

The den, which in some cases would be a small bedroom, is supplied with two brackets and two baseboard outlets, and the ceiling is wired for an outlet in the center controlled by a switch at the door. All closets are supplied with pendent lamps and pull-chain sockets.

The bathroom mirror is flanked by small brackets and a wall receptacle near the floor is provided for the connection of electrical devices. In the upper hall is a baseboard outlet to which a portable lamp may be attached for the purpose of supplying a decorative touch to this otherwise unfurnished space. However, the possibility of using this outlet for this purpose was not sufficiently evident to justify its installation, but the fact that it affords a place for connecting a vacuum cleaner which can serve all rooms on this floor without disconnecting resulted in the installation of this outlet. For the latter purpose the outlet has well proved its worth. In fact, outlets may often be justified on the basis of a dual capacity of this character.

Basement Wiring

In the basement, Fig. 3, the wiring is likewise adequate. A switch near the kitchen entrance to the stairway controls the lamp which illuminates the stairs. A switch at the bottom of the stairs controls a ceiling lamp near the heater and this immediately supplies enough light to make it possible to distinguish any objects in the basement. Above the laundry trays and somewhat to one side is a ceiling soc pull-cord snap-switch and o is an outlet for connecting machine, a flat iron, or oth device. Over the workbenc chain socket, and a similar o toilet. The fuel bin and each contains a ceiling outle by an indicating switch i each case outside. These conveniences which add m satisfaction of a basement most basements appear by as dingy caves whose chief to contribute bumps upon th shins of the invader.

All Essential

A comparison of these w with those of houses cost times as much would sugge gance in this case, but it is affirmed that every outlet has a right to exist. The crease in the cost of this ade ing plant is an insignificant entire investment. The hou possibilities in lighting which a source of satisfaction to holder. One of the best pr justification is that not an switch would be given up times its cost.

These wiring plans are con quate but in no sense extrava represent artificial lighting v third in importance in this should. It is superseded in by the house or enclosure, heating plant. By comparin grams with the wiring of th priced homes in general, it i those interested in bringing bilities of lighting to the that each must do his part terval between the prevailing wiring and reasonably adeq is to be spanned. It shoul in mind that double and t tacles can be installed at baseboard outlets, thus ado convenience of the wiring b ing the necessity of detachi vice to connect another.

Cost and Upkee

Adequate wiring such a outlined does not necessarily operating cost. The slight investment is insignificant sidered in terms of the entire in the home and of the ret venience and pleasure. T easily ascertained by consult trical contractor. Furthern been proved that adequate this character is a gilt-edged which pays excellent returns is sold. The bills for electr particular house have aver two dollars a month—about per day—the central station ten cents per kilowatt-hour ten kilowatt-hours and five for the remainder per mo quate, flexible and conven does not necessarily increase lighting excepting for the creased investment. But it greatly toward making a ho

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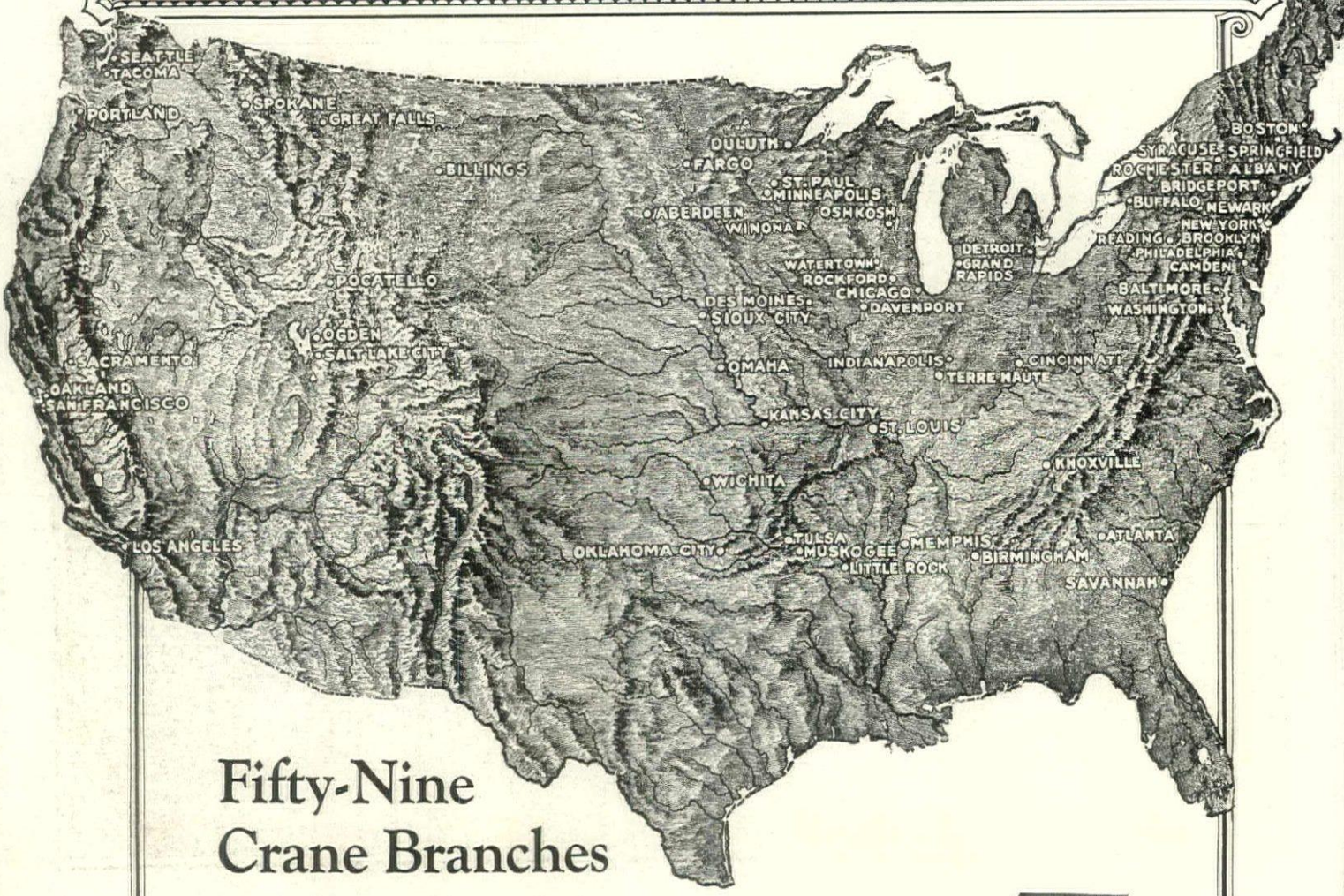

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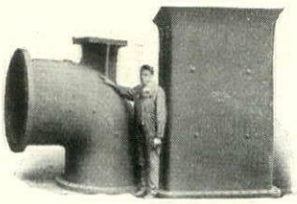

As indicated by the accompanying photo, Crane Service in the industrial field covers a wide range of special work for pipelines as well as the customary standardized requirements. At left, a Crane 42-inch cast iron special base elbow, weighing about 6200 pounds. At right, the first section of a suction line to a circulating pump; inside dimensions, 3 feet 6 inches by 4 feet 6 inches; 8 feet from face to end. Weight, about 10,375 pounds.

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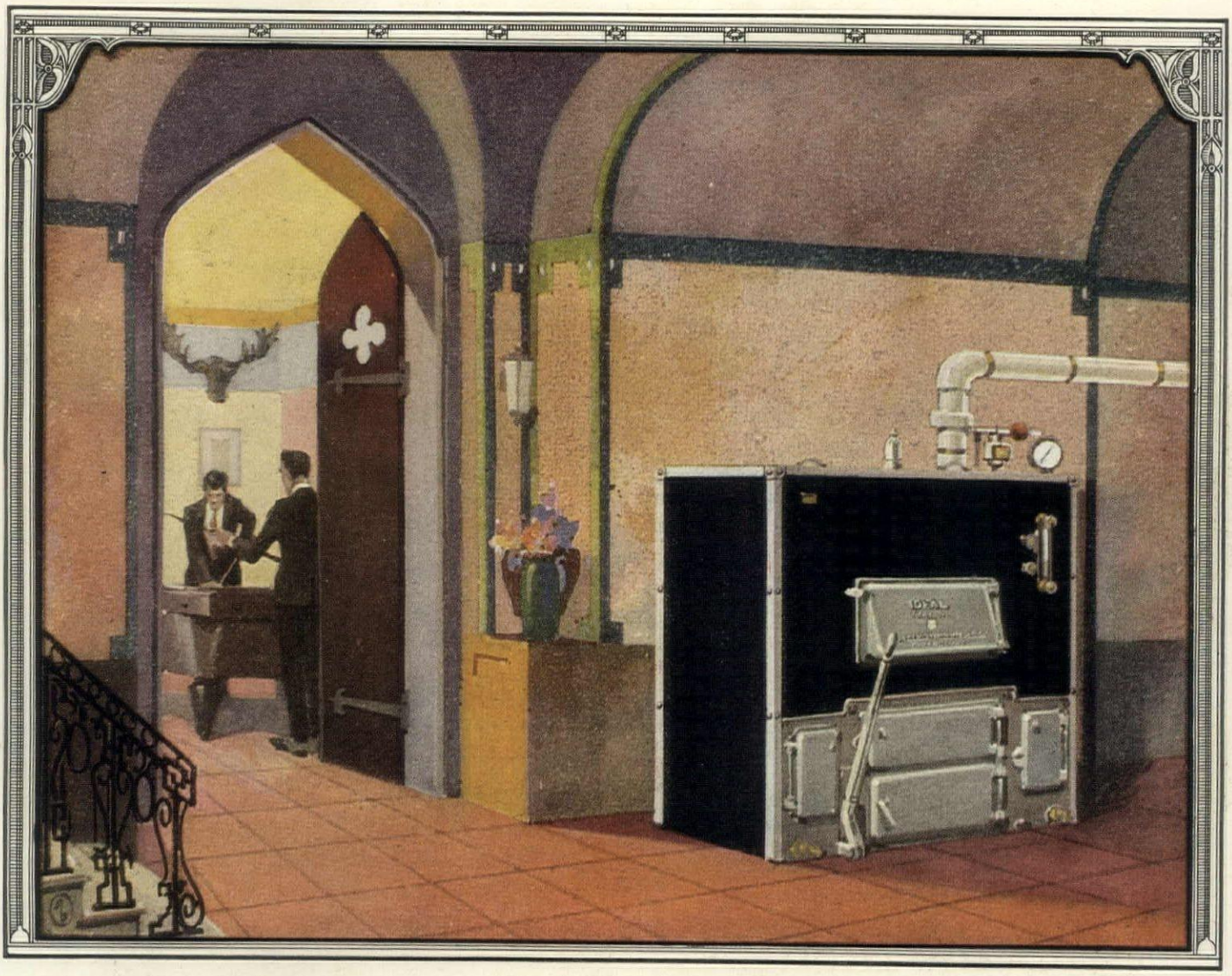

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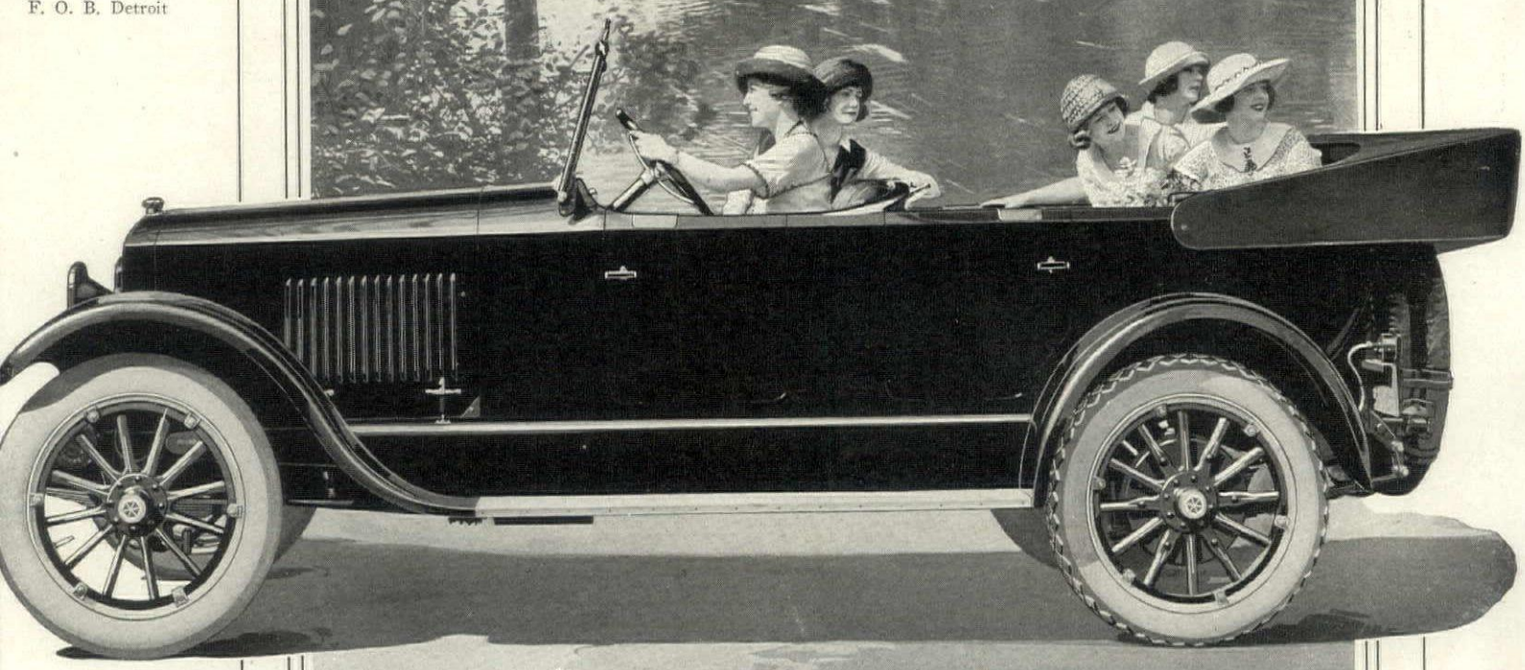

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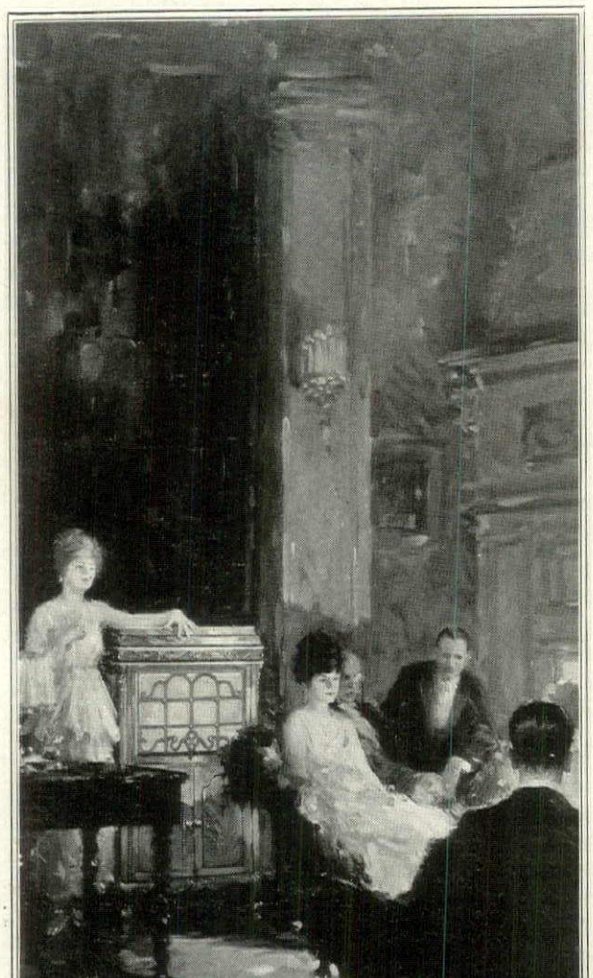

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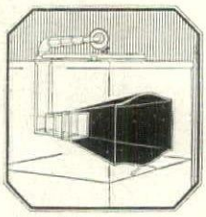

The Cheney Resonator

The French farmer is naturally thrifty, but the restoration of his pre-war prosperity is a tremendous task. Cattle, crops, houses—all must be supplied

The Growing Farms of France

(*Continued from page* 51)

the soil plowed and seeds planted. Cable tractors remove the barbed wire and wreckage. In the Department of Coucy, where the American Committee for Devastated France has established twenty agricultural syndicates, and where they have twenty tractors that they loan to small farmers, three thousand acres of devastated land have been reclaimed and are growing. Similar progress is reported in other districts of Northern France.

In the Department of the Aisne (where the American Committee works) there were approximately 25,000 hectares (a hectare is 2½ acres) which were so badly scarred and so utterly destroyed, that no attempt was made, because of the expense, to clear and level the soil. The American Committee invited an expert from this country, Mr. Hal Fullerton, to give practical advice in this matter, and he is in accord with the Director of Agriculture for the Department of the Aisne, that it is not a question of uncultivatable lands; on the contrary, there is vegetation at the very bottom of the shell holes, proving the soil to have retained its value, but until France has settled some of her more pressing needs, these 25,000 hectares will remain untouched pending the settlement of her indemnities. The work accomplished by the French Government in putting the highways into condition, as well as the very great number of temporary barracks which serve as school buildings and homes which have been erected by the Government, is staggering. André Tardieu in an article recently issued him, reports 3,500,000 hectares of sh torn ground cleared; 1,500,000 hecta placed under cultivation; 1,799,0 houses fully repaired, 50,000 prov ionally repaired and 3,500 construct

France has confidence in her desti There is not a shadow of pessimi The reconstruction of her devasta areas will be slow, but today, fie and gardens, tilled and sown, trium antly frame her ruined villages. T people are fully aware of the press problem before the Government a the magnitude of the task before Millerand to secure her claims of demnity with which to reconstr shattered homes, and to maint France's position in the world.

The American Committee for vastated France is planning to orga a French Agricultural School, in cl cooperation with the French Gove ment. It will consist of a demonst tion farm of 375 acres with suffici housing capacity for eighty boys a eighty girls—war orphans—and the p pose of the school will be to make it educational and demonstration cen for the young farmers of the distr many of whom have been denied ed cational advantages for five years d ing the war, although they are now yond school age. There will be pr tical demonstrations, for instance, of use of the wheel-hoe, one of the m useful of modern implements, the of the plow for opening furrows, motor-driven implements and the tr tors that have proven of so much wor

The American Committee has workers busy in the fields which they have reclaimed and brought back from devastation to a state of fertile productiveness

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No. 9254-H. Child's Modeling Outfit, consisting of 4 moulds, including lion, tiger, horse and elephant; 4 circular cakes of modeling material, each a different color; 4 wooden pedestals, one large size wooden work board, 1 glass tube of gold paint, 1 glass tube of silver paint, modeling knife, etc., and colored reproductions of animals to guide youthful sculptors. An exceptionally interesting and highly educational plaything, that any child is sure to appreciate.
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No. 35421-H. Japanese Cigarette Box. Press the spring and the stork dives down into the box and automatically picks up a cigarette; size 5½ x 4¼ x 2¾ inches.
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No. 8022-H. Japanese Bronze Shippo (Cloisonne) Koro or Incense Burner with carved open-work wood cover, jade knob, and carved wood stand. Design inlaid with colored enamels. Size of Koro 5 x 4½ inches.
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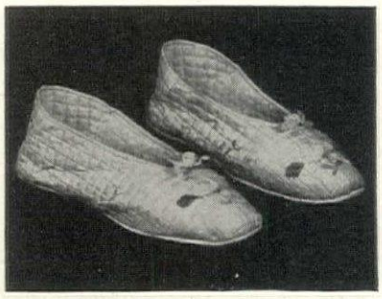

No. 7039-H. Ladies' Japanese Quilted Silk Slippers, hand-embroidered in floral design; assorted colors. This slipper is made especially for winter wear and is warm and comfortable. Be sure to state color and size desired.
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No. 19272-H. Japanese Marble Ash Receiver. Made to represent a piece of bamboo with Lizard crawling on the edge, looking into the bowl. The lizard is made of bronze and modelled by Maruki. Comes in white, mottled green, and variegated colored marble. Size:
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Whieldon bottle, teapot and coffee-pot, from the collection of Mr. Louis E. Myers

The Ware of Thomas Whieldon, Potter

(*Continued from page 27*)

duced by a mixture of red clay and oxide of manganese such as the elder Elers is believed to have made popular. Whieldon's black glaze ware is excessively rare and the most difficult of all his products to attempt satisfactorily to identify.

Figures and Chimney Ornaments

The figure, bird and animal toys which Whieldon himself called "image toys" and the Whieldon chimney ornaments have truly high artistic quality. While they lack in the exactness of the Staffordshire figurines by the elder Ralph Wood, I would credit them with a far greater degree of true artistic excellence. Indeed, I know of no figurines of the early potters which approach Whieldon's in their surprising modernness. "It is difficult," says G. Woolisoncroft Rhead in "The Earthenware Collector," "to fix a limit to what Whieldon could have done with the advantages of a proper artistic training or in a different environment." But I, for one, am quite satisfied with what Whieldon did do.

Whieldon's solid agate ware, like other agate wares, was produced by placing thin laminæ of clays of different colors in an alternating arrangement, cutting these crosswise by wires after doubling them over and variously working them, the greater the number of doubling and cutting operations the finer being the veining produced. Turned agate ware pieces were superior to the molded ones, as such came forth from the turner with greater perfection in the veined effect. While as early as 1724 Redrich and Jones had perfected a process for producing agate ware, that by Whieldon was of a finish and quality which distinguished it definitely.

The Whieldon mottled, marbled and tortoise shell wares were of a genre that Redrich and Jones had also anticipated, but like Whieldon's solid agate ware his wares of this sort possessed a remarkable and rich quality of their own that placed them without real rivals. In making these wares Whieldon spared no pains and continually sought perfection and durability.

Whieldon and Wedgwood

Some hold that the vivid glazes of green and yellow that brightened Whieldon's cauliflower, pineapple, maize and melon wares was the invention of young Josiah Wedgwood who came to Whieldon in 1753 and remained associated with him until 1759. In the partnership agreement between Whieldon and Wedgwood it was arranged that both should utilize certain processes devised by Wedgwood, the secrets of which Wedgwood was to retain. Solon says: "It would be interesting to discover the share Wedgwood had in the production of Whieldon's more refined pieces. He spent much of his time in the first years of their partnership in preparing blocks and molds; and it is not improbable that some of those delicate pickle trays, scalloped plates, perforated teapots of tortoise shell, and agate ware so highly prized, are the work of his own han Probably Wedgwood's experimental ture and ideas came somewhat in flict with what may have been Wh don's conservatism, and the partner was dissolved in 1759. During the years of their association, however, glaze ware was their principal prod and Wedgwood himself made re that "whitestone ware was the princ article of our manufacture, and prices were now reduced so low that potters could not afford to bestow m expense upon it."

Cauliflower, pineapple, melon maize wares became very popular were imitated extensively in many di tions. The glaze of the green leave the cauliflower ware against the cre white glaze forms a most pleasing trast. Certain Whieldon pieces of fifth class possess a luminous ora brown tint, the applied leaf orname tion being in yellow of a pale tint. bury may have initiated this style Whieldon's own pieces will hardl mistaken.

True Whieldon Ware

The collector interested in cera still stands a good chance of picking interesting bits of Whieldon ware, though he must not hope for "a d tortoise shell plates at 2s," nor mus overlook the fact that the term W don has come to be applied as a ge term to all the variegated Stafford wares of the sort in which Whie himself excelled. As I have said, W don did not mark his wares and must become familiar with attrib specimens in private or public co tions or in the collections of reput dealers in order to obtain a "sense the superiority of genuine Whie pieces. Fortunately, American muse have many fine Whieldon pieces, although private collectors of Whie have been few in America, their are increasing.

Probably the "image toys" and chimney pieces will continue to hold warmest spot in the heart of the a age collector. I do not agree with English authority on ceramics who sists that we must assign the majorit figures generally given to Whieldo the Wood family, unless he chance refer to pieces carelessly attributed scattered at large, in which case probably correct, as it has seemed than probable that many such do bear the impress of Whieldon's own rection, however well they may imitated or suggested it. In the fig that ought to be accredited to R Wood, for instance, there is a pos the head that certainly is character of his work and which can hardl mistaken. Whieldon's type appears angular, the costume more nearly temporary and the glazing richer more varied. In his later figu Whieldon did, of course, introduce ental motives. As for Toby Fillpot is unlikely that Whieldon ever prod

(*Continued on page 70*)

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Kirman study
Background of mulberry with rose tones—soft blues, gold and sage greens are the colorings blended in the figures.

The Ware of Thomas Whieldon, Potter

(*Continued from page* 68)

any such pieces, as he retired from business in 1780 and there seems to be no evidence of a reliable nature that assigns the introduction of the Toby jug into ceramic art prior to that date. There is no doubt but that Whieldon's figures were imitated during the period of his activities and afterward, but there should be no difficulty in discovering which was the ceramic wheat and which the imitator's chaff.

Beyond the fact that he became a consummate craftsman, we know little of Thomas Whieldon's early life. Likewise the details of later activities are more meagre than we could wish. B we do know that his was a provide nature, and that with perseveran thrift, sound common-sense, applicati and ability he came to exercise an infl ence upon Staffordshire wares that once gives him place as one of t world's master-ceramicists. Whield earned a comfortable fortune, built himself a mansion of goodly proportio near Stoke, whither he retired, and as considerable landowner was able to su port the dignity of High Sheriff of county, to which office he was a pointed. He died in 1798.

Crops to Grow In the Cellar

(*Continued from page* 55)

comes in bricks, should be broken into pieces about the size of an egg and then planted about 4″ apart and from 2″ to 4″ deep and the bed then firmed. In about ten days the new growth should appear about each piece of spawn. The bed should then be smoothed and again slightly compressed. If the surface layer has become dry it should be sprinkled and then covered with a casing of loamy soil, applied evenly to a depth of about 1″ or 1½″ and then firmed. It must be kept moist but not wet while the spawn is spreading. It is sometimes advisable to cover the mushroom bed, after the soil has been applied, with about a foot of straw to prevent the air from reaching the surface of the bed. The mushroom, like all other fungi, is not benefited by fresh air.

Growth

The best temperature for mushroom raising is about 54° F. and no one should attempt to raise them in a place over 60° F. In warm atmosphere insects and other mushroom enemies have a better chance of development and the quality of the mushroom will be affected. In hot weather they are small and long-stemmed. On the other hand, at a temperature continuously 45° F. they will develop so slowly as to be unprofitable. For the best quality mushrooms, it is advisable to keep the temperature fairly low. The surface soil should be kept moist but not wet and care should be taken that the drainage and ventilation are good. This is particularly necessary in caves and cellars.

Under favorable conditions mushrooms should begin to appear in seven or eight weeks. The mycelium in the spawn becomes active and fine white lines start running through the bed. Where these lines cross is the base of the mushroom. Often they may run freely and never cross, which is due to poor planting, or the lines may cross and owing to weak spawn or unfavorable growing conditions, fail to become active. But generally, if the mycelium starts running through the bed, there will be a good crop. Sometimes a spell of cold weather will retard the growth, but where the growing conditions are good and nothing shows in ten weeks, it is almost certain the bed will not produce.

Mushrooms should be picked before they open or just at the time the veil begins to break. Never cut them, but take the top between the thumb and second finger and then gently twist. This will bring the mushroom out clean.

Families of Mushrooms

Agaricus campestris, the common, cultivated mushroom, when full grown is a somewhat umbrella-like plant with a central stalk which supports a rather thick cap. The stem may be from 2″ to 5″ in height and 1″ or more in dia eter. Above the middle there is a ri or annulus. The cap varies in co from cream to brown or gray brov It bears on the under side the gi blade-like lamellæ, which, when fi discovered, are a beautiful pink col Later they darken and eventually come almost black.

Agaricus arvensis, known as the ho mushroom, has much the same qualit as *Agaricus campestris*. They are lar and stouter than the field mushro and possess a double ring.

Agaricus fabaceus is the almo flavored mushroom. This is easily d tinguished by the long-persistent me braneous veil which is covered on lower surface with frosty scales. It reddish brown with an enlarged lov part of the stem.

Agaricus silvicola, an inhabitant the woods, is almost pure white exc as to gills. It is small, occurring summer.

Coprinus is the only other genus the *Agaricaceæ* with black spores i portant enough from an economic sta point to warrant consideration. It characterized by the dissolving of gills and other parts of the pileus maturity to an inky black liquid. Th are three edible species, usually appe ing on lawns in the spring. *C. coma* a shaggy-mane mushroom, is the larg often 6″ high with a cap sometimes long and 1½″ in diameter. The are salmon color. *C. atramentarius* smaller and commonly grows in clust The short oval cap is slaty gray. *micaceus* is much smaller than eit and usually grows in a solid phala covering several feet of space about stumps. When young, the tan-colo cup is covered with temporary, glist ing scales, like minute particles of m

The genus *Lepiota* differs from *Ag cus* in that the spores of the former white. The more important species this genus are *Lepiota procera*, the pa sol mushroom which stands often high with a reddish-brown pileus 5″ 6″ in diameter, and *L. naucinoides*. T is usually pure white and is about size of an ordinary cultivated mu room. Both occur in lawns, fie and meadows.

The genus *Amanita* is interesting cause of the beauty of some of species and because among these spe are several which are the most dea poisonous of all mushrooms. *Amanita phalloides*—deadly amanit is widely distributed in the Uni States. The plants reach a height of and a pileus diameter of 4″. As rule, the upper surface of the cap grayish, brownish or greenish. Usu there are no scales on the cap, and veil, which in mature mushrooms pears at the base of the stem, is c like. In the button stage, this unive veil is an outer skin or envelope,

(*Continued on page* 72)

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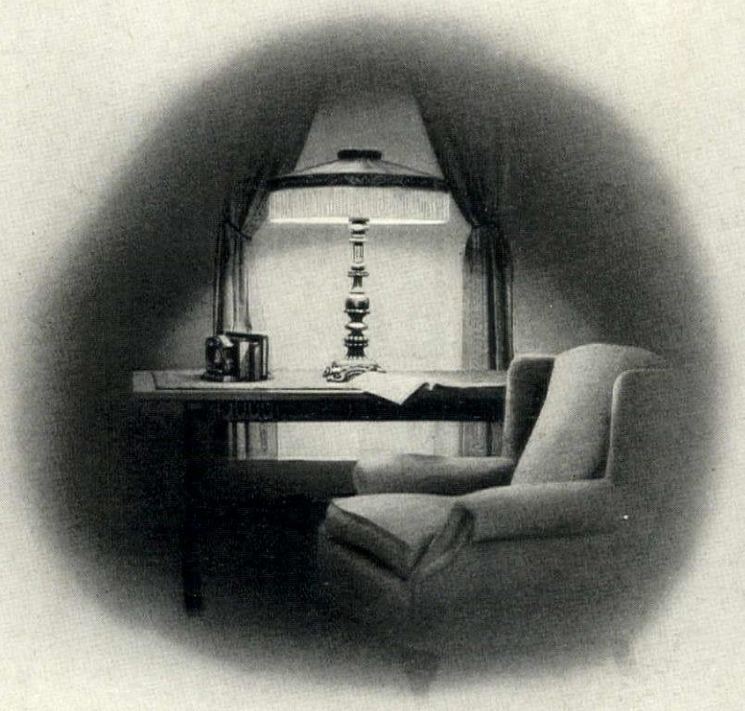

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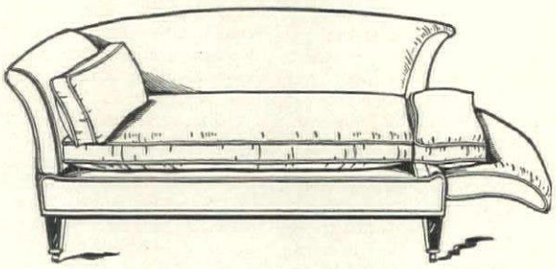

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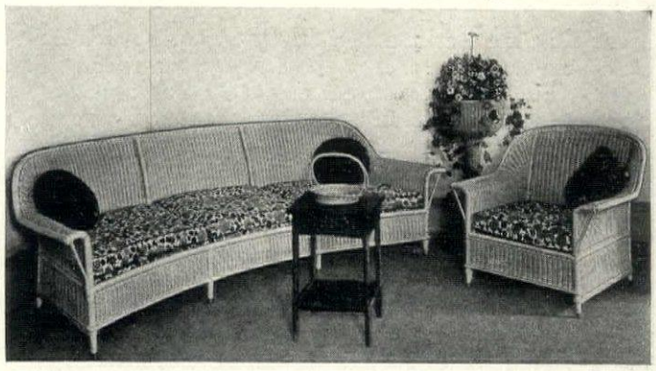

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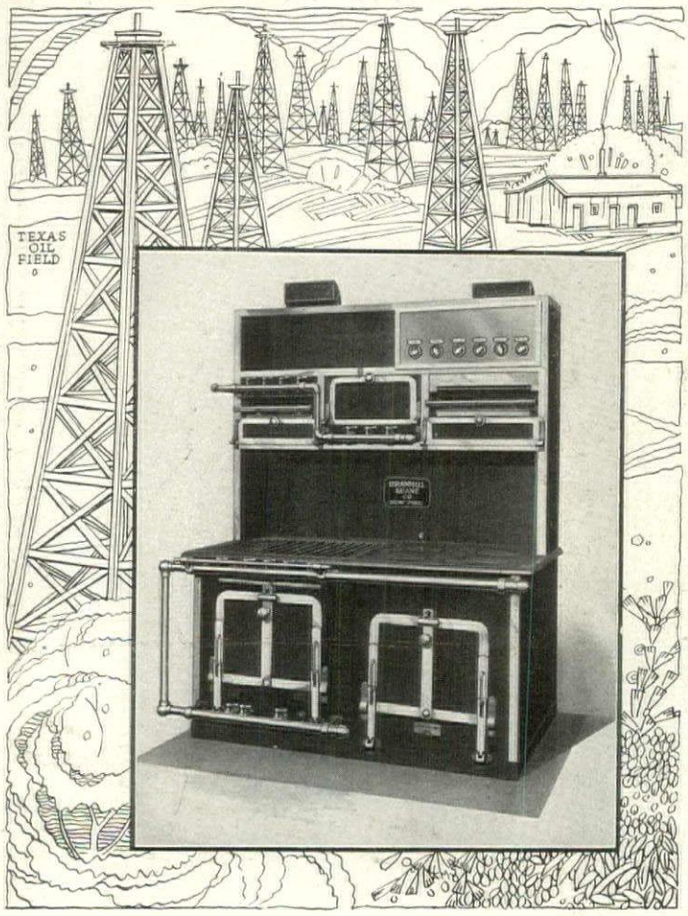

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200

Crops to Grow In the Cellar

(*Continued from page* 70)

as the plant grows it bursts through the envelope.

In the same category with mushrooms are found the *Lycoperdaceæ* or puff balls. These are a species of fleshy fungi that are extremely edible. They grow in gardens and meadows and frequently attain a diameter of 16″. The flesh is pure white until practically full size is attained. *Lycoperdon cyathiforme* is a beaker-shaped puff ball varying in color from creamy white to pink-brown with white flesh. With the formation of spores, it becomes purplish throughout. This puff ball has perhaps the highest flavor.

French Endive

Brussels whitloof, or French endive as it is more generally known, is comparatively simple to grow. This makes a delicious winter salad and can be grown successfully in the cellar.

The seeds should be sown an inch deep in May and June in drills abo 15″ apart in good garden soil. Wh up, cover lightly and thin out to 8″ 10″ apart and water well. One oun of seed will plant one 100′ of row.

In the fall they should be taken carefully and the roots shortened about 8″. It is well to keep a ball earth around each plant and th should then be placed close together fibre, moss or some similar loose s in boxes in the cellar. The temper ture should by from 50° to 60° and there must be plenty of air. blanch, tie the tops of the heads t gether to keep the light from the hea or place an empty box over them. T shoots should grow to about a heig of 6″. If proper temperature is mai tained, in three or four weeks the ro will produce a head of whitened leav tender, crisp and of excellent flav A continuous supply of this is possil from December first to April first.

American Prints and Their Uses

(*Continued from page* 46)

Painter-Gravers of America, in New York, held under the management of Walter Monroe Grant and Mollie Higgins Smith, approximately one hundred etchings, lithographs, wood block prints and engravings were sold for about $1,600, or an average of $16 apiece. The quality of these prints was so high that they inspired extensive reviews by every art writer in the city.

The Painter-Gravers' Work

Each of these prints is an individual work of art, and each bears the pencilled signature of the artist. In many cases they are the work of men and women who are well known as painters, for in the list of members are found such names as George Bellows, George Elmer Brown, Ernest Haskell, Childe Hassam, John Marin, Albert Sterner, J. Alden Weir, Mahonri Young and Jerome Meyers. From five to one hundred proofs are made of each subject; then the plate is destroyed. This adds rarity to the charm of a print and, if it is an especially good one, causes it to be worth more and more as the years pass. For instance, a Weir etching that three or four years ago could have been bought for $20 is now worth $100.

The artists in this society call themselves "painter-gravers" within the exact meaning of the term, because all of them are painters who simply use engraving as another means of expression. There are two other organizations whose members are doing similar work in the popularization of true art in this country. One is the Brooklyn Society of Etchers and the other is the Chicago Society of Etchers, and both give annual exhibitions in the effort to draw the public's attention. By far the greater number of prints, however, find their way to the ultimate consumer through the activity of the art stores.

Just why is it that an etching or other individual print bearing an artist's signature is superior in art value to a reproduction? It is because it carries the individual "touch" of the artist. A reproduction does not cause a thrill of pleasure to the esthetically inclined because it is a process that speaks, not the voice of the author himself. This is best illustrated, perhaps, by a reference to music of the variety that in the vernacular is called "canned". A musical composition may be reproduced mechanically exactly as the composer wrote it and then rolled off on a player piano —every note and every stop absolutely perfect—but it will strike the truly artistic ear with no emotion whatever. But if the former premier of Poland should sit down at the piano and pl the same composition, the same hea would be lifted into ecstasy by the s of the artist. Just so with pictur The interpretation of the printing pr leaves the beholder cold, but the etc by means of his pencil touches the ve artistic nerve of the owner of the co pleted print and gives him the esthe thrill that all true art must give or i in its mission.

No one has ever been able to expl this esthetic thrill that is stirred by a It defies all analysis. Old Aristotle s that it springs from the nobility of t work of art. Clive Bell, who is t greatest exponent of the new school Post-Impressionists, positively says t thrill is caused by "significant for and gives it as his further opinion th this "significant form" springs from t emotion felt by the artist. Volumes a volumes have been written about t thrill of the esthetic, but for our pu pose it is sufficient to know that t common man and woman can get from the $15 or $20 print of the co temporary artist just as the multi-m lionaire can get it from the old mas he purchases for $500,000—and perha more of it, because the emotion of t contemporary artist is a living thi whereas that of the old master m have belonged to the soul of an a now dead. It cannot be had from productions except in a very slight gree. Reproductions may appeal to t memory, or to patriotism, or to the tellect, but they cannot impart the thetic thrill which true art should gi

The person who has decided to s round himself with prints that can a minister to his emotional being, shou go about it by considering three thin

What to Look For

First—He should look for a print likes without any regard to who e likes it or to who did it. It shou satisfy his own taste. It should gi him individual pleasure. It is not nec sary for him to try to analyze the wo to find just why it appeals to him. is enough that it give him a thrill pleasure to behold it. If it does th perhaps an acquaintance with it will develop his power for pure esthetic joyment that he will afterward be a to get even keener pleasure from wo he does not at present comprehend.

Second—He should make sure work is technically good. To this e if he has not confidence in himself, should call in friends who know. Ho ever, he should not confuse techni

(*Continued on page* 74)

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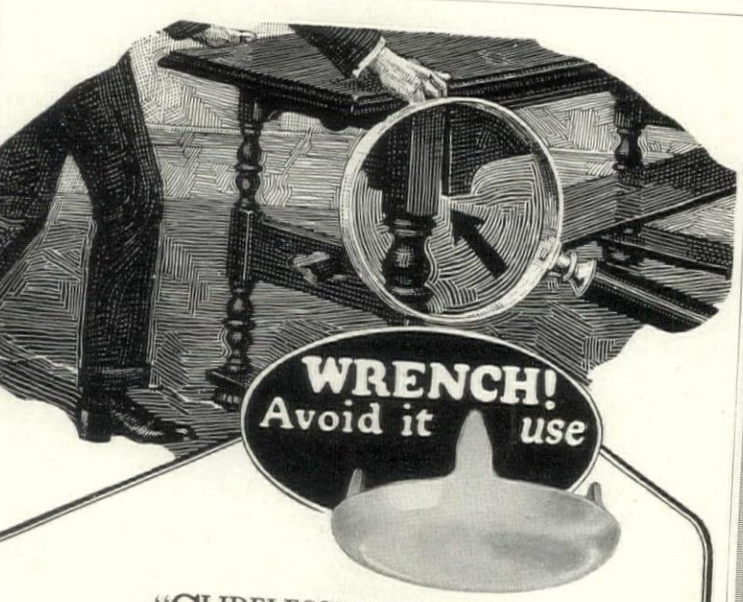

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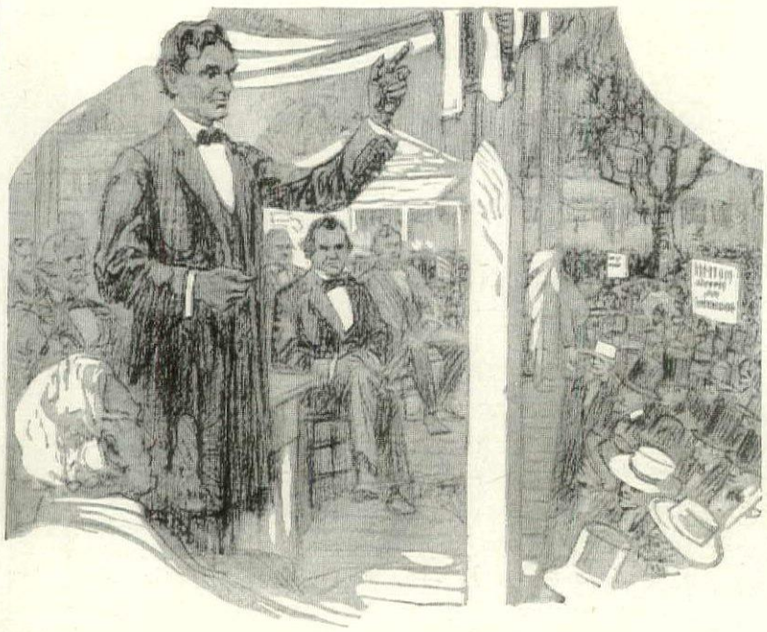
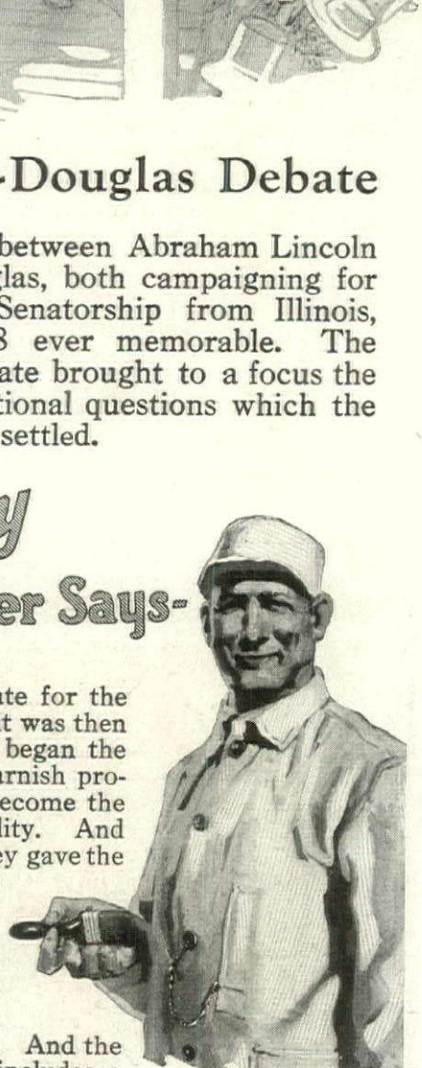


The Lincoln-Douglas Debate

The famous debate between Abraham Lincoln and Stephen A. Douglas, both campaigning for the United States Senatorship from Illinois, made the year 1858 ever memorable. The Lincoln-Douglas debate brought to a focus the varying views on sectional questions which the Civil War ultimately settled.

The Luxeberry Painter Says-



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American Prints and Their Uses

(*Continued from page 72*)

excellence with esthetic appeal. It may be technically good and yet cause no emotional thrill in his friends. It is not at all necessary that it should cause this thrill in them; it is enough that he feels it.

Third—The price must be within his reach. This, of course, is out of the realm of either esthetics or technique. In fact, it is altogether beside art. It is inexpressibly vulgar—but necessary.

Where to Use Them

There are five places in a house where prints are appropriate—in the bedroom, in the library, in the living room, in the nursery and in hallways. Drawing rooms require paintings. Dining rooms ought to have something a bit more luscious: color prints will do, but black and white ones seem out of place.

In the bedroom the print has its finest triumph. Not too many should be used, but just enough to balance the wall spaces. Landscapes, marines and flower pieces in color are most appropriate, and the treatment should be delicate. Etching is the best medium. The prints selected for one's bedroom should reflect one's individual taste in the fullest, without a thought to anyone else on earth.

In the library, prints should have broadness of treatment and should be selected with some thought for decorative mass. The esthetic thrill is not quite so compulsory, and can give way in some measure to sentimental and intellectual appeal. The latter, of course, has nothing to do with art, which is purely esthetic, but in a library pure art need not necessarily be the sole standard. Historical or topographical works, such as representations of old houses, may have both elements.

The living room is the only room where it is safe to mix prints and paintings, and whichever you use the sole standard should be your individual love of the picture. If there are to be some paintings, it is best that your prints should also be in color, either etchings, lithographs or wood blocks.

In the nursery, the mother can employ a great variety of subjects, from childish fantasy to themes that at first glance it would seem only a grown-up would relish. Here is the very home of the esthetic thrill. Children's sensibilities are not blunted, their emotions are keen and they react surprisingly to works that have beautiful color and beautiful form. Sometimes a simple tle landscape will have the most p nant appeal to a child—an appeal wh influence will greatly aid esthetic enj ment throughout life. Try to find the pictures that children enjoy, a unless you want to commit a crime, not try to make them like someth that does not appeal to them, fo you do it will inevitably stultify th susceptibility to all esthetic appeal.

In the hallway the architectural et ing is particularly at home. It imp a feeling of bigness. Here again the element may be encroached upon so what by the purely illustrative elem

Frames and Mountings

Having caught your print, it is t to frame it. Simple little wood fra should always be used. Never, un you are absolutely dead artistically, a heavy carved frame around a pr You might as well load your fing down with diamonds. In bedrooms nurseries, either natural wood or wh or gold is appropriate, while in liv rooms and hallways it is best to use more positive mahogany, dark oak black frames.

Prints should be mounted on m that fill quite a considerable space tween the picture and the frame. Th mats should harmonize in shade w their surroundings. They are in rea the bridge between the print and wall of the room, and when not wh should be tinted so as to pull eve thing together in harmony. If co prints are used, the mat should co prehend both the color of the pict and the hue of the wall.

The movement in favor of individ prints in the home corresponds in a w with the arts and crafts tendency America. The latter is a crusade agai ugly, machine-made utensils of eve day use, while the latter is an expr sion against department store and n elty shop art. Both make for the f exercise of individual taste, and this the important thing. There can be general art appreciation among a p ple who buy so-called art because it labelled this, that or the other. Nothi is art unless it brings a thrill of esthe pleasure to some one or other. Is y home full of thrills? If it is not, if our contemporary artists who ma prints cannot give you the emotion th will tend to make life a little more co plete and a little more worth living.

Seeing Your House Before It Is Built

(*Continued from page 35*)

drawing, so that the best location for the house, and the best plan for its approaches and gardens can be accurately determined.

The house-model itself may be variously constructed, the work being done either by a professional model-maker, or by the draughtsmen in the architect's office. The material may be clay, wood, or card-board, or a combination of these, colored up as artfully and convincingly as the skill and ingenuity of the maker may contrive. Some models are made rather roughly, especially small scale models, while others are made with the utmost care for every detail which can be shown. Lawns are usually done with green paint, gravel walks with glue and sand, brick walls with paint, and trees and shrubbery with dried sponges or seaweed dyed green.

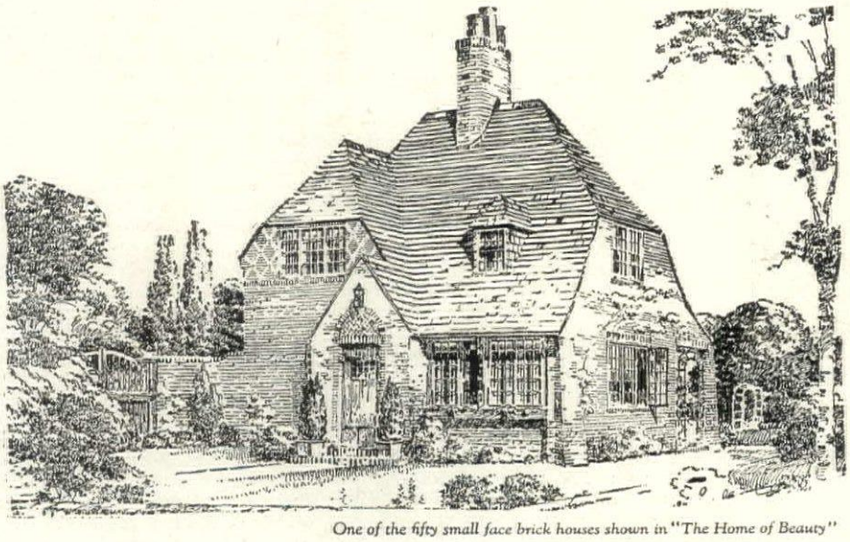
The reader, by this time, doubtless shares the writer's opinion that it must be no end of a lot of fun to make one of these models, which, indeed, it is—if one enjoys handicraft even a little. With the expenditure of a sufficient amount of time (and hence money) a really beautiful model may be constructed. In many cases the make contrive effects in the texture of mat rials, and put transparent celluloid the windows for glass.

Obviously, the making of a sca model is an extra piece of work, a cannot be called for as a part of th architect's services as embraced in th standard form of agreement in accor ance with which he works.

What, exactly, does the scale mod accomplish? The illustrations of th article should, to a large extent, answ the question. In several of these phot graphs of the scale model of the Armo house, of which Harrie T. Lindeberg the architect, it is difficult, at a glanc to realize that they are not views the actual house and its immedia grounds.

The scale model accomplishes muc not only for the client, but for th architect himself. It verifies the a curacy and the esthetic qualities of h vision, and often suggests certain subt changes which could become apparen only in a three-dimensional study When the model has reached a stage

(*Continued on page 76*)



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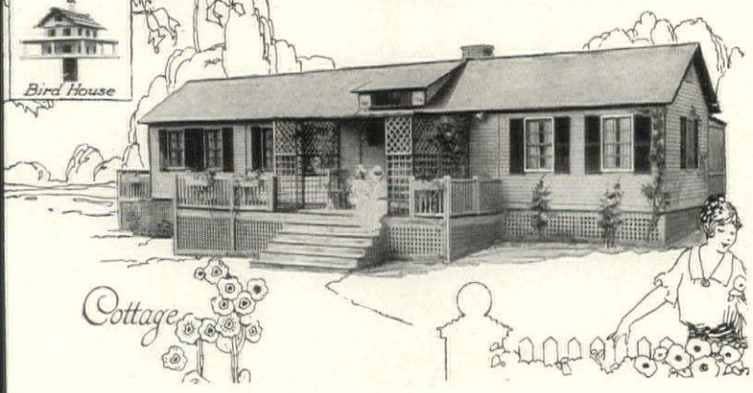
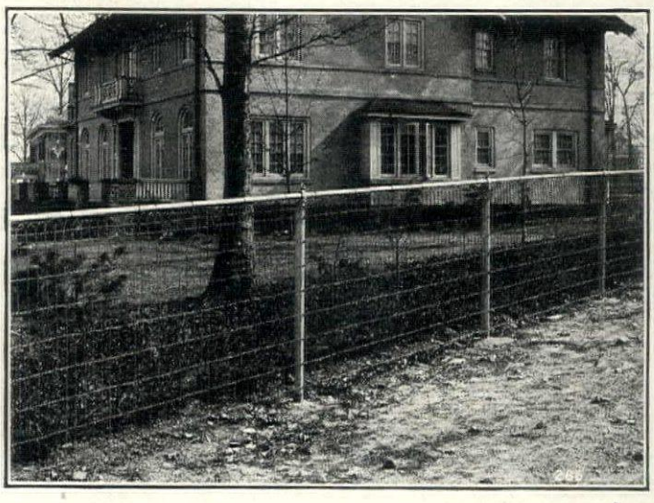


Cottage



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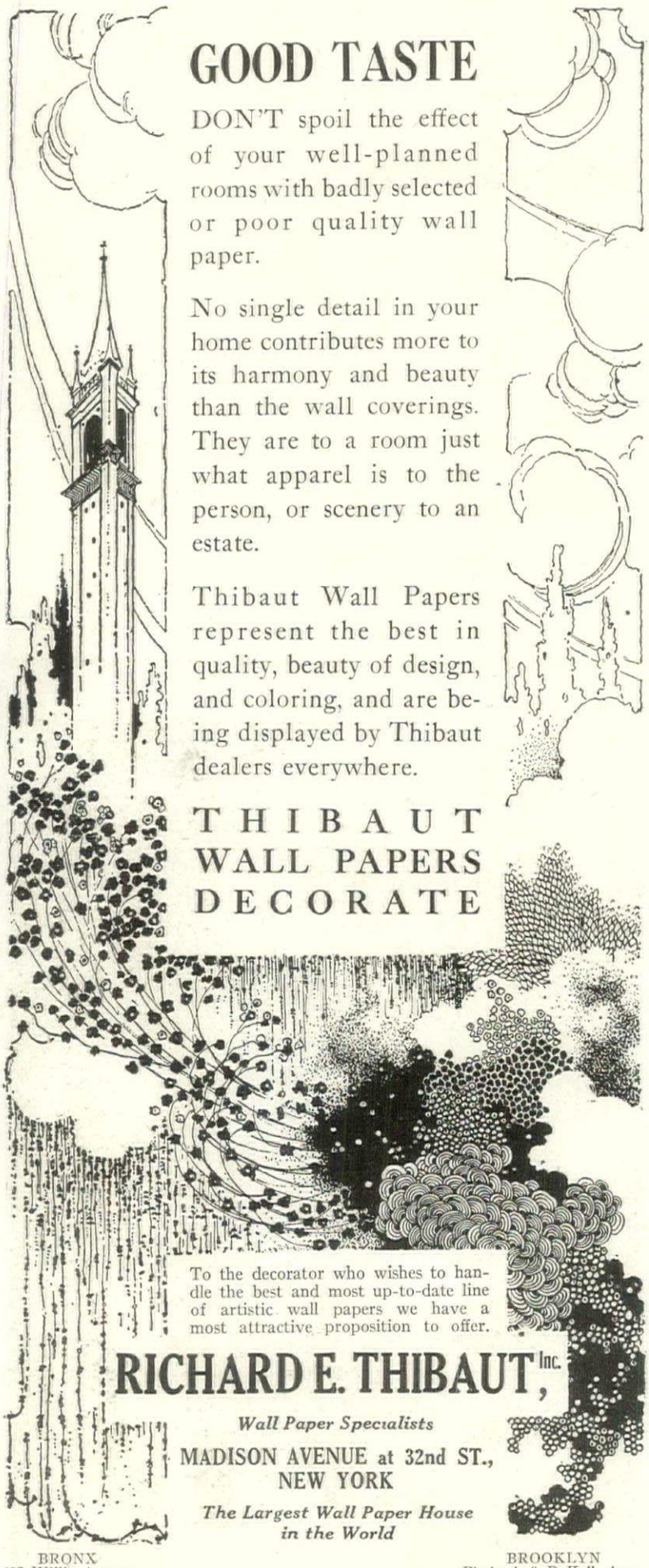

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Seeing Your House Before It Is Built

(*Continued from page* 74)

perfection which either corresponds exactly with the drawings, or improves upon them to some extent, it is ready for the client—and it enables him to see what his house looks like before even ground is broken for its building.

The client can see his house from different angles—can imagine its effect, as seen from entering the drive in a motor car. He can walk around it, and view it from the sunken rose-garden, or from the pavilion at the far end of the garden. It is as though he could read the future in a crystal globe—and it is a more accurate kind of prevision, because the architect's supervision of the making of the model makes certain that it is accurate, and that it checks with the drawings.

The element of uncertainty and misgiving, which assails the minds of many prospective builders, to the ruination of many a fair project, is eliminated, and complete reassurance substituted in place of it.

Most important public buildings are worked out with scale models, and, in the process of actually constructing the building, all ornamental detail is modeled to scale and at full size.

Scale models are especially useful in cases of committees, or groups of people who are to pass upon design. Though drawings might mean different things to different people, the model is more nearly likely to mean the same thing to every person who sees it, quite regardless of individual ability to visualize, or varied degrees of the faculty of imagination on the part of the individua

Above all, the scale model is of valu in showing the exact relationship b tween house and grounds, which seldo declares itself in drawings. Certainly garden plan looks very little like th garden itself, whereas a well made mod will tell the story with amazing realisn

While model making, outside th architect's draughting rooms, is a di tinct business, one cannot but wond why it is not more frequently met wit as a hobby of people who enjoy doin things with their hands. The prospe tive builder himself might experience great deal of very real pleasure and sense of creating the roof-tree which to be his home and shelter, if he we to undertake the making of a roug preliminary model before consultin with his architect. Even supposing th model were quite inaccurate, and t some extent impractical, the prospecti builder would at any rate gain som very interesting first-hand knowledg and realization of how much more the is to building a house than "makin some blueprints". Knowing, in th way, some of the difficulties which th architect is trained to solve, the pro pective builder would feel, from th start, far more kinship, sympathy an understanding than usually characteriz the relationship.

Certainly a scale model may clarif many of the mysteries of architectur drawings, and will be a happy mea toward realizing the house of yo dreams.

The Case of the Stationary Vacuum Cleane

(*Continued from page* 53)

after the building is erected, but naturally it is less expensive to put it in during the building and when planned for ahead than it is to put pipes through a house after it is built.

Operation

With the stationary type cleaner you have no machine to move about—you simply move the tool attached to the hose and the tools are just as light as those of the portable machines. There is no electric connection to make, no electric wire to carry unconsciously along. All there is to be done by the worker is to slip the end of the cleaner hose into the suction pipe opening in the baseboard of the room. A patented device prevents the hose from becoming detached accidentally.

The usual tools come with the installed cleaner, such as handle, blower, felted sweeper, book cleaner, duster, etc. Other tools can be made to order to fit any particular need.

One thing delightfully obviated in the stationary cleaner is the noise. The writer has what she considers the best portable cleaner on the market, yet the noise is a great drawback. The stationary cleaner is therefore a boon to the sick room and it is easy to see why the newer hospitals take as readily to them as to the piped water system.

Then, too, having the baseboard vent in each area in large houses, with the consequent needlessness of carrying a cleaner upstairs and down, over hill and dale, is a selling point for the piped cleaner. Also the swiftness of cleaning, due of course to the tremendous air velocity—a canned hurricane. However, in the small residence the greater cost would be unwarranted because of the great efficiency of the portable machines.

Where there is a garage in the family, and it is piped for cleaning, the machinery, instead of being permanently installed, can be mounted on rollers and can be wheeled and attached to th pipes in that building. Therefore th necessity of two machines is obviate where the other building is piped.

Yet when the buildings are widel separated it is best to have one of th good portable machines which are o the market in so many designs, and ar adapted to so many and varied use Therefore we see the portables as in dispensable and see them filling field that the installed can never hope t fill.

The fact that the stationary entail no dust bag cleaning is a time an labor-saving actuality. Then, too, n matter how good the dust bag is o the portable vacuum cleaner, some o the very fine dust must escape throug the bag into the room. In the station ary type the cleaner politely does it exhaling in the cellar. This point ha been made valuable to chocolate maker who want to save the loss of chocolat in packing boxes, to manufacturers wh want to obviate the retaining of poison ous dust among the workers, etc., et

In the stationary as well as in th portable vacuum cleaners the suction i caused by the pump or fan type ma chine. Some manufacturers advocat one, some another. In picking you winner you must go to the best manu facturer of each type and let him giv you his tale, and then see whether yo come out a pump fan or a fan fan!

The other intricacies of this simpl machine need not bother us. Go t the best makers and make them re sponsible for your purchase. Not a of us being engineers, we have to de pend on the reputation of the bes makers.

The stationary cleaner can do mor work than the portable, it will las longer because the machinery is heavie yet there are drawbacks to it as to a machinery which is not at all point open to the eye. For example, th

(*Continued on page* 78)

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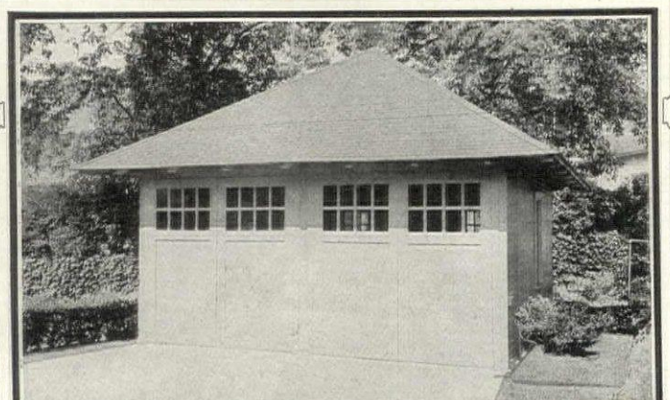

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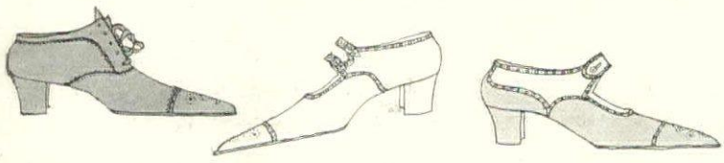

The Case of the Stationary Vacuum Cleaner

(*Continued from page* 76)

pipes may clog. But we must remember that water pipes can clog and that gas pipes do very exasperating things; yet we use them without blinking.

For the very large residence, factory, hospital, hotel and institution, of course the stationary machine is best, mainly because it is difficult to get help today to carry about the premises anything that is heavy. To lift, push or carry the lightest portable over a very large residence or institution is a trial, and the stationary type overcomes this difficulty.

In some cases the heavy duty portable is advised with its increased horsepower, but when the purse and area of residence match, the stationary type is really the best, although we kn householders who prefer to use portable and heavy duty portab everywhere.

The stationary plant is only anot real "pipe dream" come true, and addition to piped water, piped gas a conduited electricity it will tend hasten the processes of home main nance and free the homekeepers to more spiritual home tending.

But remember that in the aver home or apartment the portable m chine is the ideal sweeper and full more than every requirement of sa tary sweeping combined with the le effort. The stationary is for the la house, not the small.

The Placing and Care of House Plants

(*Continued from page* 49)

essential. No hard-and-fast rule can be laid down for its frequency; every day or once in two or three days—it all depends on the local conditions. The soil should never be allowed really to dry out, nor should it be kept muddy. When water is applied, put on enough so that it comes out through the hole in the bottom of the pot. If the pots are kept standing in shallow saucers, this surplus water will not soil the floor and will aid in maintaining the general moisture supply.

Finally, there are the problems dust and insect pests. The first sho be regularly removed from the lea of large plants with a sponge and wa water, and from small ones by spri ling. Water forcibly applied with a f hose or a sprayer will take care most of the insect pests which may pear. If it fails, and your nostrils stand the strain, whale oil soap tobacco emulsion liberally applied rout them. Pests are not so likely appear if the plants are healthy.

The Evolution of a House Plan

(*Continued from page* 37)

These models, ingeniously executed in detail as shown on the two preceding pages, are, in effect, miniatures of the proposed houses they represent. Model-making, however, like many other pleasant things, is expensive, and the usual procedure is to go at once from the "preliminary" to the "working drawing."

The whole plan for the house, its exterior and interior treatment, now begins to assume an aspect of definiteness. The preliminary perspective has been discussed and perhaps changed. The prospective client has shown it to his friends, and the plans as well as the general exterior effect have been thoroughly considered.

The third drawing now to be made is in fact a set of drawings—the one-quarter inch scale working drawings from which blueprints are made and the house built. A word about blueprints. The drawings from which blueprints are made are on thin tracing paper or tracing cloth, so that they may be printed exactly like a photographic film. The drawing being positive, however, the prints are negative, showing white lines on a dark background, instead of black lines on a light background. The original drawings always remain in the architect's office, and the purpose of sets of blueprints is to furnish the client, the local building department and all the contractors on the job with identical data about the house.

The meaning of "one-quarter inch scale drawing" is simply that these drawings are accurately made on the basis of one-quarter of an inch in the drawing equaling one foot in the actual building, so that even the smallest relative proportions are faithfully portrayed.

The set of one-quarter inch scale drawings includes the following: complete plans, beginning with foundation and ending with attic, complete elevations, and a typical section, and son times a roof plan.

The foundation plan will show the cellar walls, and all piers or po of masonry, as well as the exact de nition of what portions of the wh area will be excavated. This drawi and all other plans, are thorough "figured"—that is, all distances, me urements and dimensions are given figures denoting feet and inches, th supplementing the drawings themselv There will also be seen a great ma notes, which either refer to other dra ings (larger scale detail drawings), to points also covered in the writt specifications. Concerning writt specifications, an entire article might written.

A study of the one-quarter inch sca plans illustrated here will show exact how much information is conveyed b them to the contractors and workme

The scale "elevations" are four number, and show, with figures a notes, the exact facts about the buil ing's appearance, as seen from t four points of the compass. A wor ing elevation is not a picture of o side of a house, but more like a pa tern. It is drawn as though every po tion of the building were on an exa level with the eye. Thus the dece tive distortion and foreshortening perspective is avoided.

The one-quarter inch scale section one of the most important drawings the set, because it carries so much i formation on the construction of t house. It shows the different flo levels and ceiling levels, usually t working out of the stairs, and of do heights and window levels. A skille draughtsman can lay out a sectio which will comprise virtually all t essential points in the construction the house. A typical one-quarter inc scale section is given in one of t illustrations.

(*Continued on page* 82)

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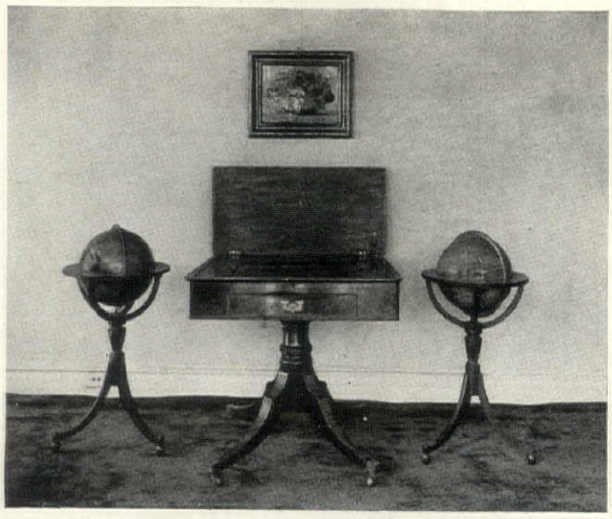

Sheraton Writing Table on stand—pair of 18th Century Globes—Fruit and Flower Picture, gold frame

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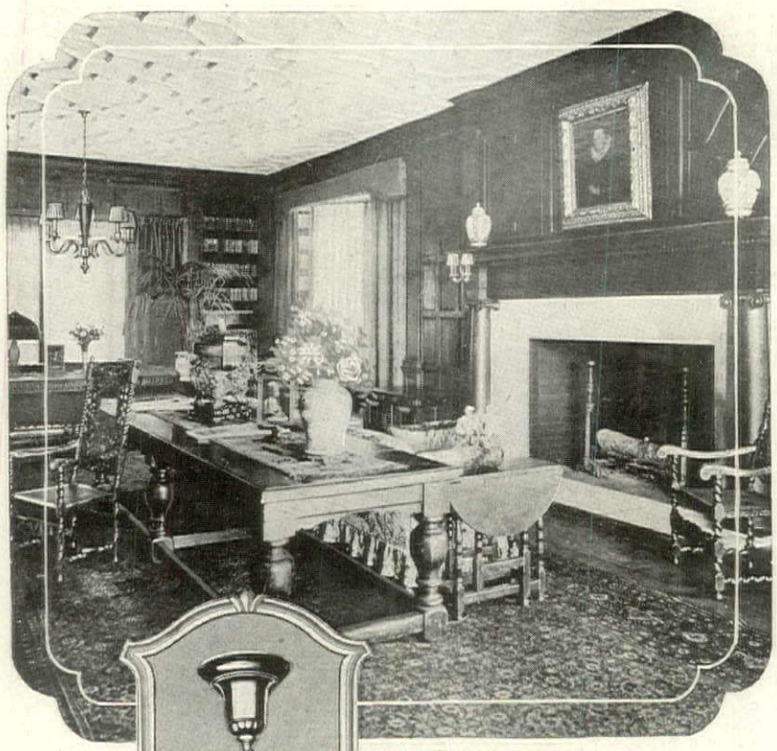

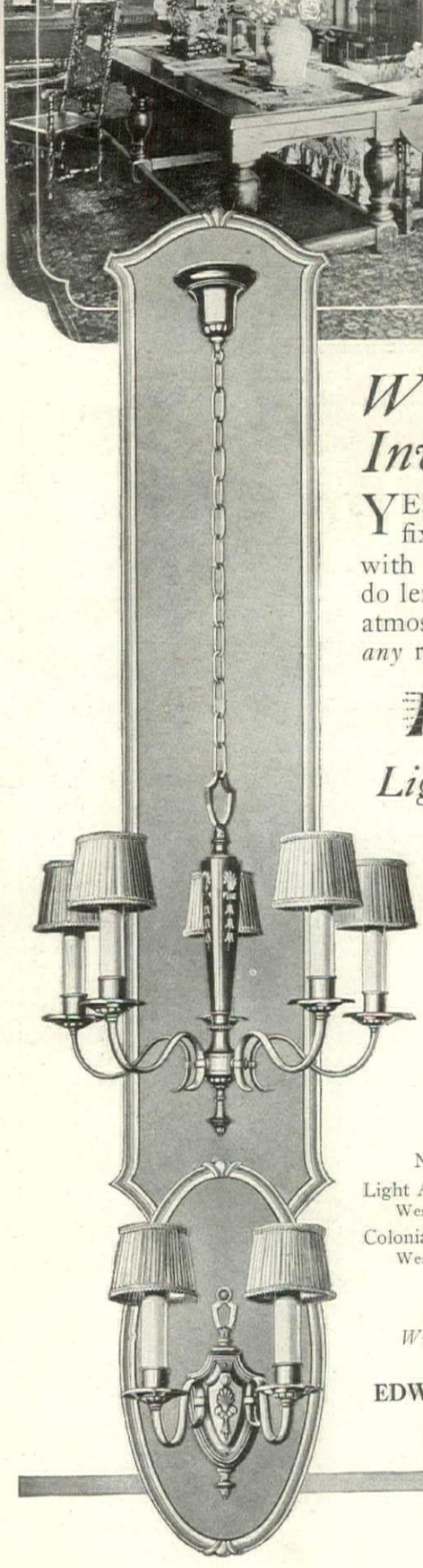

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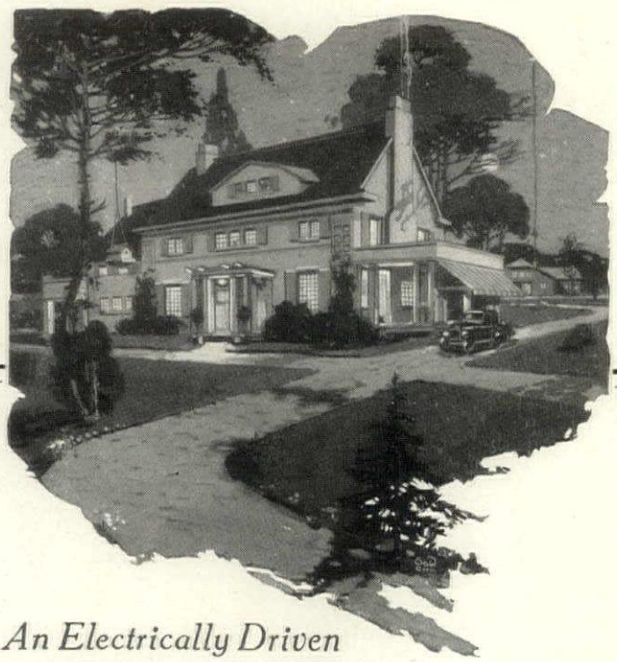

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— *Ideal for Residence Use*

COUNTRY homes having isolated electric light plants, or served by the lines of power companies, now may have the added advantage of running water, even though not connected with city mains.

A Typhoon Pneumatic Water System electrically driven, as shown below, provides an automatically operated plant entirely adequate for country house and grounds. Capacities up to 350 gallons.

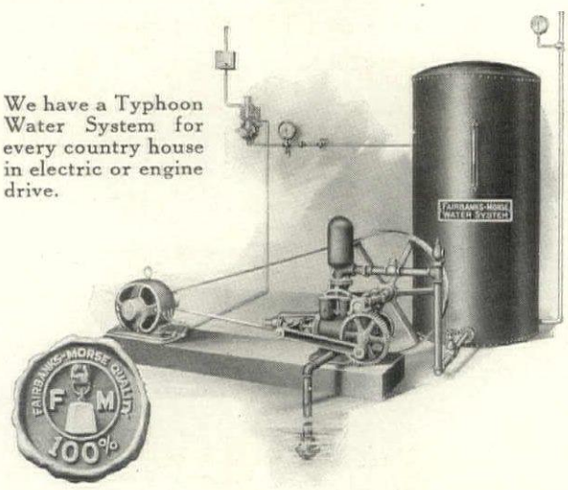
Source may be well, spring, stream or nearby lake. One country home thus equipped draws an always-cold supply of pure water from the depths of an adjoining lake. Diaphragm pressure regulator keeps constant pressure in tank.

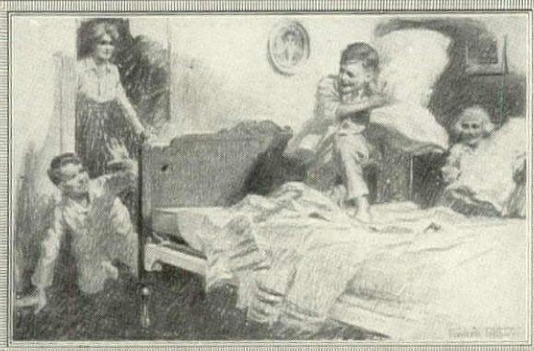
Such a plant provides water for drinking and cooking, for washing, for lawn, grounds and garage, and is also a valuable protection against fire.

Your dealer will be glad to furnish particulars as to best size for your country home.

Fairbanks, Morse & Co.
MANUFACTURERS CHICAGO
NEW YORK BALTIMORE BOSTON

We have a Typhoon Water System for every country house in electric or engine drive.





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Beds of Wood
Beauty of wood - strength of steel

ADMITTEDLY beds of wood are beautiful and in vogue. But there were always dust-catching slats, slots and crevices and, with age, creaks and groans to banish sleep. All of these faults arise from the use of wood side-rails.

In Seng-equipt Beds of Wood sinewy steel side- and cross-rails replace the offending wood rails. These slender steel girders make a rigid unit of the beautiful wood footboard and headboard. Their stalwart strength insures durability, solacing quiet and perfect cleanliness.

Seng-equipt Beds of Wood defy the passing of time, are easily moved and may be had in any style or wood.

Over one hundred makers of bedroom furniture use Seng-equipment. Seng-equipt Beds of Wood may be secured wherever good beds are sold. For your guidance, the Seng trade-mark is stamped on each corner lock. If you are interested in home decoration, write for "The Bedroom Beautiful" by Ruth Angell.

STEEL EQUIPMENT MADE BY SENG CHICAGO

THE SENG COMPANY
CHICAGO, ILLINOIS

world's largest makers of furniture hardware

The Evolution of a House Plan

(*Continued from page* 78)

The one-quarter inch scale roof-plan is of obvious value in making sure of the exact execution of the complicated roof of a rambling, spread-out kind of house, and any extra thought which is expended upon this very important part of a house should be well rewarded by results. Mr. Lindeberg, who designed the house shown in the various drawings illustrating this article, has devoted much thought, and an equal amount of natural imagination, to the possibilities of the roof; the result is apparent in his work.

The Scale Details

Progressing, now, beyond the one-quarter inch scale drawings (general), the next drawings to be made are the scale details, which are very important as instruments of service in securing fine results.

Scale details are made, in different architects' offices, variously from one-half inch equaling one foot, to three inches equaling one foot. One-half inch to the foot, three-quarter inch and one and a half inch are the scales most frequently used.

These are the drawings so frequently referred to in the notes on the one-quarter inch scale drawings, and their purpose is to show with greater exactness than is possible at small scale such special pieces of design and construction as stairs, fireplaces, built-in bookshelves, window seats, pantry cupboards and the like.

Even these details, however, often need to be supplemented by a still more exact kind of drawing, which, as appears on the drawing, is an "F. S. meaning "Full Size Detail." These tails are used, primarily, to show actual profiles of moldings, and drawn at identically the same siz the work itself is to be executed. cause of the necessarily fragmen manner in which actual size mold and other details are shown on a s of "F. S. D.," it is often difficult the non-architectural mind to g the meaning of a sheet of moldings other close-ups from the general dr ings.

Full size details are very impor in that they assure the execution the work in true accordance with architect's intention.

All Things Considered

It will be seen from this very l review of the evolution of a set plans (which aren't all "plans") every detail of a house comes u consideration in the making of drawings from which it is to be b Certain things may be changed as work proceeds, and many details w were roughly suggested in the quarter inch scale drawings will seen fully developed and worked in the later scale details.

These are the main facts about chitects' drawings, which should thoroughly understood by any p pective builder. No architect would be glad to discover that client could talk with him understan ingly and appreciatively about the cessive stages of the different draw which come up for approval.

Period Designs in Musical Instruments

(*Continued from page* 47)

design. And when that is very much altered, the instrument is changed. The same idea applies to the phonograph. Primarily it is created to reproduce sounds. It cannot be modified to take some entirely different form, to be combined with the lamp or concealed in a closet, without impairing its effectiveness. The first consideration in the choice of musical instruments is that they be irreproachable in their tonal attributes, but from that point on the use of one's discretion and artistic advice is to be recommended.

Louis XVI and Adam

In models of Louis XVI days, the character of the straight lines, with the finely elaborated carving, is reproduced by many excellent manufacturers of the pianoforte. In some instances, the craftsman of today has so cleverly caught the mood of yesterday that he has given three pairs of supports instead of three legs, each pair substantial but of such fashioning that they look rather delicate, and each pair held together by a typical ornamented coupling. Some instruments of this period are admirably adorned with sunken panels ornamented with florid mouldings, legs lined with parallel frettings, and similar conventions of the period.

Adam pianos and phonographs are quite the vogue. They are in the mood of those simple, delicate creations of Robert and James Adam; they have the fine proportions and the hand-painted decorations those men lovec well. Practically every period has b quite faithfully covered by the be makers of the phonograph, organ piano. The Georgian epoch with spiral legs and somewhat erratic signing is represented. The Colo days of our country are remembe faithfully with an almost Puritan ch acter of decorativeness, and there the Chinese, the Renaissance, Phyfe and many other types. Ch pendale of massive though grace beautiful quality is represented; W liam and Mary models with the gri and florid motifs are included; Hepp white has the delicate, diminutive a the Jacobeans are still the cold, strai designs. The noble Umbrian cra men of Italy during the Middle A have influenced the modern instrum makers, and even the Florentine wo with the now very popular polychro effects, have found a place in the aff tions of the artists of today.

Phonograph Cases

If the piano makers have succee so well in making their instruments su accurate art furniture, they have b well seconded—and I am inclined say, surpassed—in this respect by so of the phonograph manufactur From the unsightly old instrument w the large, cumbersome horn of tin the authentic cabinets of formal per type is an important epoch in the pop larization of the arts of music a decoration.

(*Continued on page* 96)

House at Highland Park, Illinois. Robert E. Seyfarth, Architect

THE ter-centennial celebration this fall of the landing of the Pilgrims at Plymouth Rock is refreshing our memories on the sterling qualities of the forefathers.

They realized the paramount importance of the home in their quest for political and religious liberties. And their experience as home-builders is of interest to present-day builders.

From among the many woods in the virgin forest they soon found that for ease of working, durability, and "staying put" no other wood equalled

WHITE PINE

The wisdom of their selection is evidenced by the many homes of the Colonial period still standing along every roadside of New England. Through generations these houses have withstood the severe New England climate.

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It is true that White Pine costs a little more, but from the point of view of service and satisfaction it is the most economical wood for this special purpose.

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have been courting the beautiful out-doors with all its wealth of sweet odors, brilliant colorings contrasted with restful deep greens —and under all the smell of old mother earth—rich, moist and life-giving.

And now winter is drawing the curtain across this happy vacation land of yours.

But it can't take it all away from you if you have an AGMCO indoor-garden. For here you can have it all in miniature —all but the mountains, lakes and rivers.

So remember! Time is fleeting. You can't afford to miss a single day of the clean, sweet joy of living close to the purest beauty in the world—nature's.

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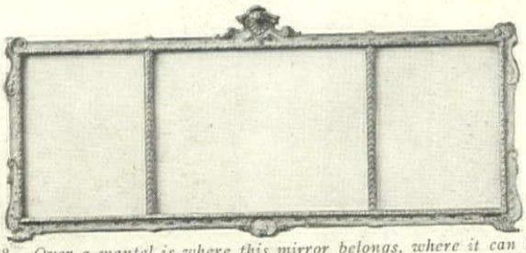


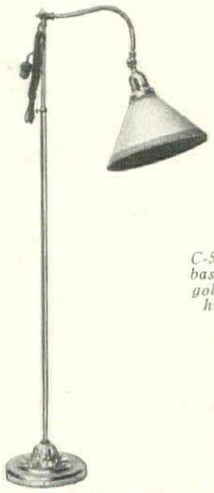
C-48. Over a mantel is where this mirror belongs, where it can lend an additional depth to the appearance of the room. It is furnished in blue and gold with corner decorations and high lights burnished. Size 23 x 57 in. Price $75.00.

"The Gift Shop of Fifth Avenue"

IT'S early now, but not too early. Christmas gifts bought in a hurry are generally not the kind you would like to have accompany your card. You may order by mail with the sure assurance that your gifts will be charming in themselves, carefully packed and correctly sent.

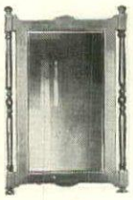
Catalog C sent on request

C-42. No picture is ever complete without a frame. This one of antique gold is with a pedestal base and a carved design with shield top. For a photograph 8 x 10 in. $7.50.



C-66. This reading lamp in bronze, gold or silver finish, is 30 in. high and extends to 54. Price $18. Parchment shade with blue, black or green band, $5.00.

C-59 Massive Sheffield basket richly lined with gold, stands 18¼ in. high. Price $22.50.



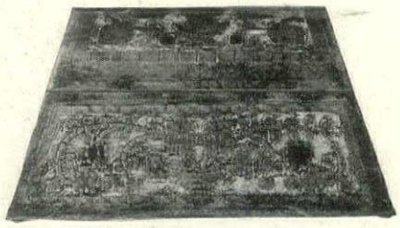
C-73. By raising the leaves and lowering the handle this solid mahogany tea wagon becomes a good sized tea table. The top tray of mahogany and glass is removable. As a wagon the top measures 17 in. wide x 27 in. long. As a table the top measures 27 in. wide x 38 in. long. The price is $55.00.

C-62. Colonial console set of solid mahogany. Table 32 in. high, top 15 in. wide and 30 in. long, $25.00. Mirror, 20 x 29 in. $30. Set, $50.00.

OVINGTON'S

"The Gift Shop of Fifth Avenue"

312-314 Fifth Ave. Near 32nd STREET New York



Box 10" long of tooled and illuminated leather. Different colors. $30

SEEN *in the* SHOP

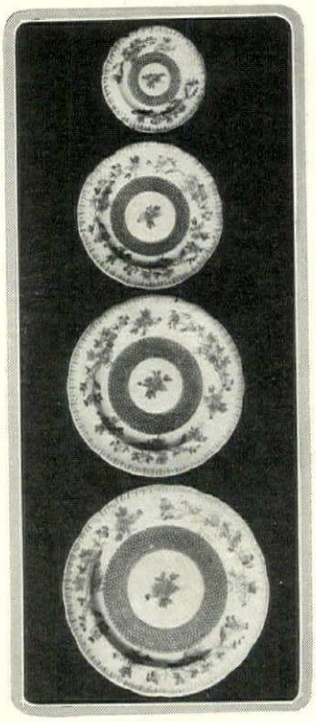
They may be purchased through the House & Garden *Shopping Service, 19 West 44th St., New York City. In ordering, kindly mention number.*

(52) There is an ever increasing demand for attractive boxes. The one illustrated on another page is of painted tin and unusually effective. It may be used for candy or crackers, is 7" across and has a bright design of roses and leaves on a cream ground. $5.

(53) I found a lovely set of sheets and pillow cases in a shop renowned for the excellence of its linens and cottons. This set comprises one pair of 72" x 108" sheets and one pair 22" x 36" pillow cases of fine cotton, monogrammed, laundered and boxed. The price complete is $23. With 90" x 108" sheets, $25.25.

(54) Among the many electrical conveniences is one that will appeal strongly to the motorist. It is a heater for the inside of the hood to keep the radiator and water jacket from freezing. It is strongly made of steel with a black enameled body and nickel plated ends. It is 7½" long and 3" in diameter. $5.00.

(55) Another electrical appliance, suitable for a small, kitchenless apartment is a lamp socket oven. This comes 14" x 14" x 13" and is large enough to roast a chicken, bake two loaves of bread, two pies, etc. It is made of steel, nickel trimmed, with the inside of white nickel.



Copeland ware decorated with flowers and blue design. $16.50, $15, $12, $10 a doz.

The cooking can watched through glass door, t avoiding opening door and losi heat. $28.

(56) An inter ing pair of andir is illustrated on other page. T are of hamme iron with br knobs and are 18 high. $35.

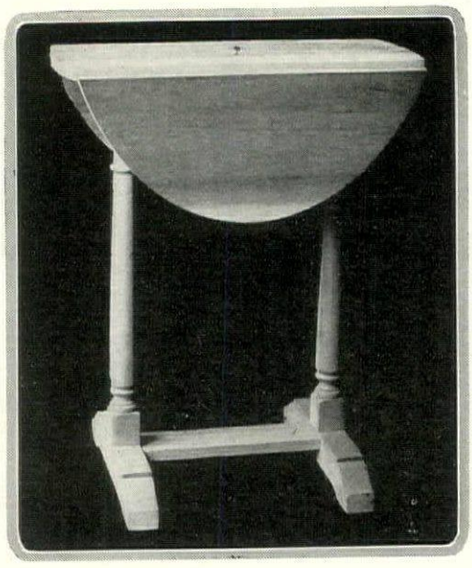
(57) An effec luncheon set t has proved n practical, consist a centerpiece, plate doilies and small doilies of cloth with a sm hand-painted de of gaily col flowers on a gra buff ground. I $16 a set.

(58) I foun lovely little Fr porcelain box modern repro tion of an old p It would b charming bibelot a dressing table is priced at $1

(59) A most ful and attra lamp is shown a bottom of an page. It is of wrought iron and adjustable, with a changeable rose feta shade piped in American Be color. A practical lamp for almost purpose. It is $28 and the shade is

(60) Another box that should found in every household is a s box that has been made attractiv well as useful. It is of glazed calf and comes in green, blue, purple,

(*Continued on page* 88)



This unp ed drop table is high, Painted color,

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IF HARD water is going into the boilers of your power plant, into the dyehouse of your textile mill, into the washroom of your laundry or the laundry department of your hotel, hospital or other similar institution, you are carrying an unnecessary and easily avoidable operating expense.

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Nature's Water Softener
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The Refinite Water Softener attaches to the cold water supply line. Occupies little space—requires no expert supervision, practically no attention—built in sizes to suit all needs—reasonable in price.

Refinite softened water is ideal for beauty parlor, barber shop and for home uses. Fresh, clean, velvety soft, it is soothing to the skin, beneficial to the complexion, delightful for the bath and shampoo.

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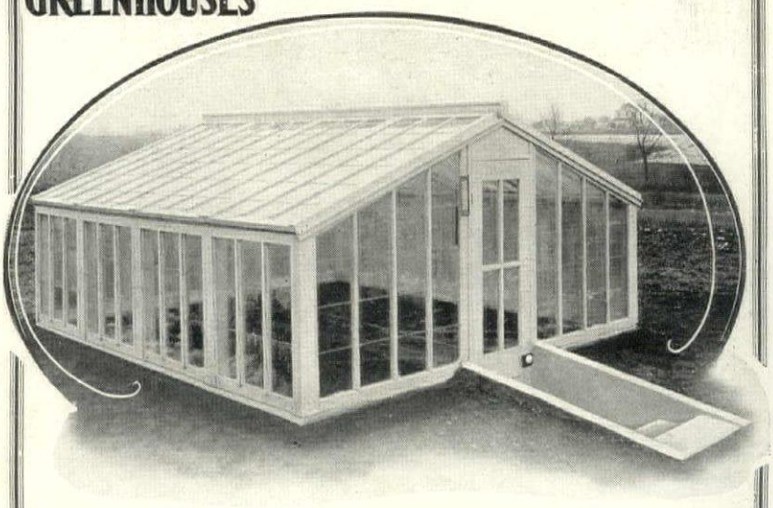
SUNLIGHT DOUBLE-GLAZED GREENHOUSES



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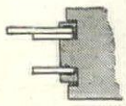

is an exclusive feature of the *Sunlight Double-Glazed Greenhouse.* It forms a transparent "blanket" which retains the heat from the sun and repels the cold. It holds an even temperature in the greenhouse during the night and makes growing successful, inexpensive and profitable.

No costly heating plant—a small oil heater in severe weather only is required—no coal to buy—no sleep lost fussing over fires and no guessing about the growing.

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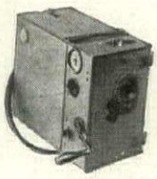

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The Pathéscope projector is *so exquisitely built* that its pictures amaze expert critics. And perhaps the finest feeling that comes with owning a Pathéscope is *knowing that it is safe.* Ordinary inflammable film is dangerous and its use without a fire-proof enclosing booth is prohibited by State, Municipal and Insurance restrictions. But all Pathéscope pictures are printed on "Safety Standard" film, approved by the Underwriters' Laboratories, Inc., for use by anyone, anywhere, anytime, without a fire-proof booth. The New Premier operates from any electric light current or from a storage battery.

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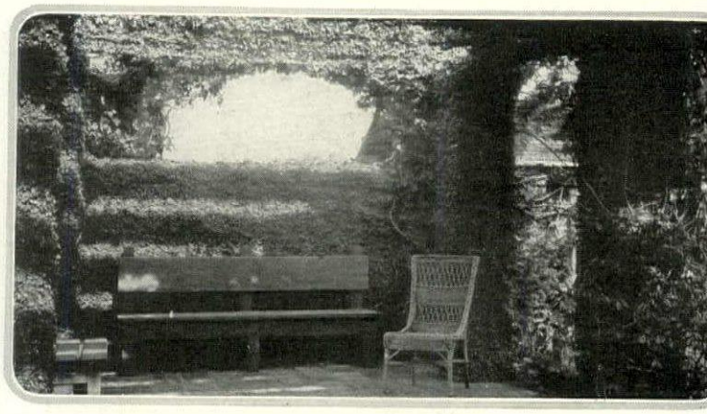


A corner in a garden remembered for the luxuriance of the planting. A pergola completely covered with vines forms a natural archway

THE APPEAL OF SMALL GARDEN

IT is a pleasant experience when some particular attraction in a garden is recalled again and again so that we long for an excuse to go back and renew our enjoyment of it. It may be a deftly placed piece of statuary, or a vine-covered arch over a gateway or through the end of a pergola which frames a perfectly familiar view in such a way that it gives a sudden breathless pleasure. Or it may be a recurrent note of color in a perennial border which will haunt us afterward much in the same manner as a theme in music.

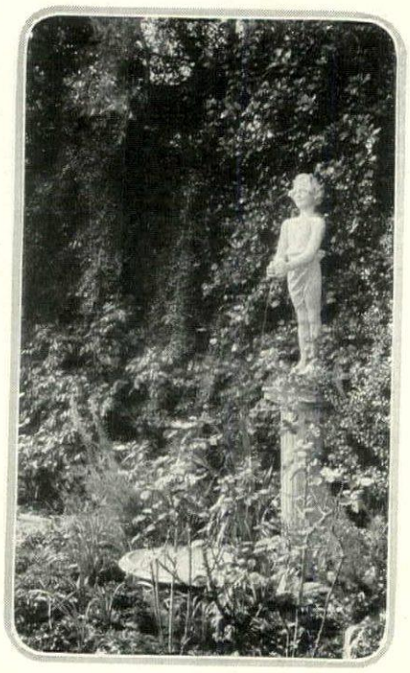
In this busy, distracting life of the present day, more than ever before we feel the need of the diversion of our gardens, and it is fortunate that the beauty and satisfying quality do not increase only according to the ratio of size; in fact, in the smaller gardens there are unlimited possibilities for a certain intimacy and perfection of charm which larger gardens very often do not possess. Let us review a few points of concentrated beauty which have left lasting impressions upon those who have visited them.

In a certain garden of extreme loveliness there is a walled fountain of Batchelder tiles. The tiles are of clay in neutral tones of soft brown, except where scrolls or designs occur and then the depths of the design are colored blue. Growing up beside this fountain and bending over it is a shrub of *Duranta plumieri* which has clusters of delicate blue flowers exactly the shade of the blue in the tile. The play of light and shadow over the face of the fountain, the episodes created by the birds as they visit it to bathe or perch on the bowl, the blue in the tile mato by the blue over-arching flowers cr an effect unique in its charm.

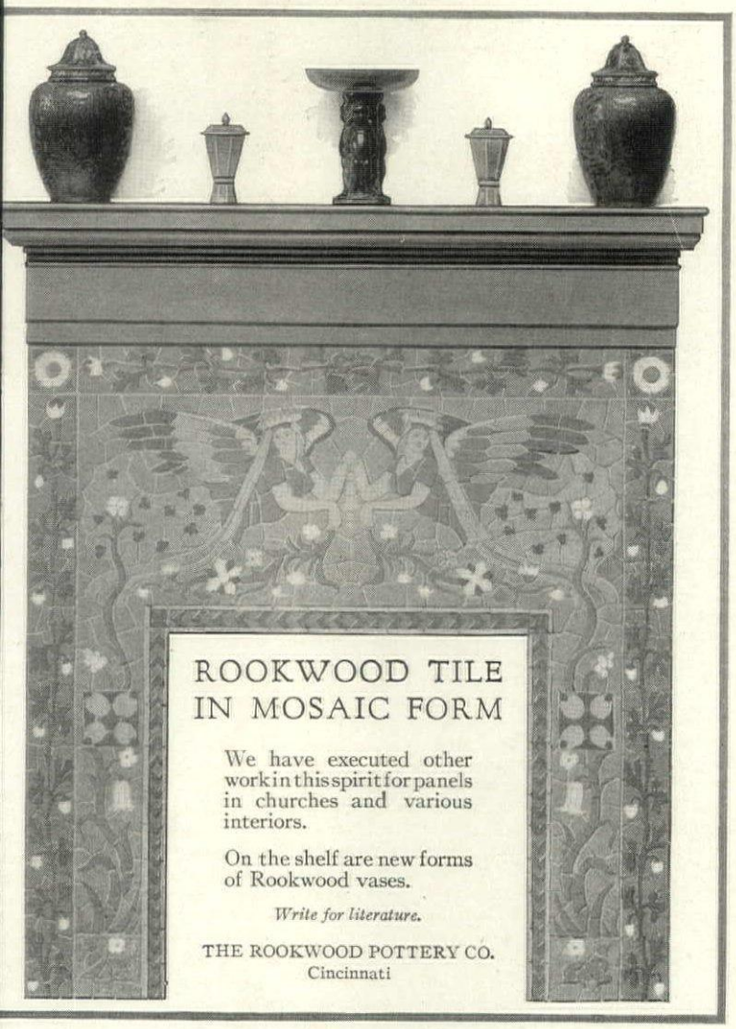
In another garden, embowered shrubbery at the foot of the steps le ing up to the main entrance, is a sta by the sculptor Edward Berge, ca Wild-Flower. That little figure w her petal-like hands and her face "nods and becks and wreathed smil crowned with an inverted corolla, se to cast a sort of magic influence u all who pass along that walk so t terraced slopes, box-bordered paths tall evergreen trees possess an entranc beauty. A pool planted with w grasses which we have gathered o selves on a trip to the marsh lands the sea, will always sing a peculiar s as though the sea breezes had stray into our garden to rustle among th —such is the value of association.

There is a certain small formal g den so closely associated with the ho that it becomes a sort of outdoor roo French windows open upon a bro shady porch just half a step above t level of the lawn. It is a walled g den, these walls forming a backgrou for varied and exquisite planting, t charm of which is so diverting for new-comer that a connected convers tion is a practical impossibility. Tw thirds of the way down the garden a pergola running from wall to w with vine-covered arches, and the e travels over lawn and low foundatio between Italian cypress trees to t central opening in the pergola whi perfectly frames Romanelli's Smili Child, squeezing water from a she

MIRA B. CULIN.



This little statu is deftly place against a back ground of dens dark foliag which admirabl outlines its deli cate grace



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NEW BRITAIN CONN.

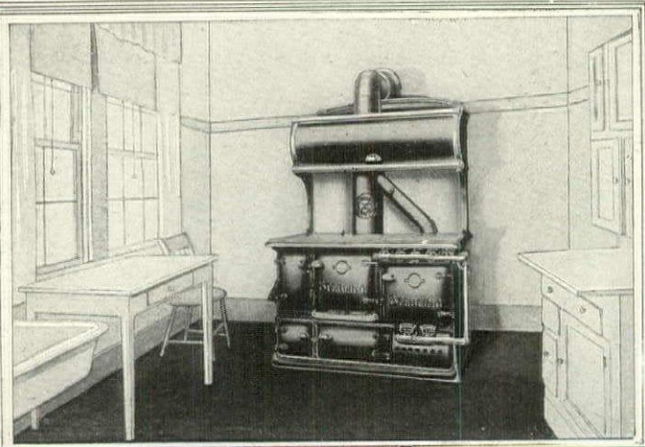
Danersk Decorative Furniture

HAVE you experienced the joy of creating a color scheme that is your own? This is your opportunity in Danersk Decorative Furniture: the chance to select the individual pieces you need for any room, and have them finished in some delightful color harmony to go with a quaint old English print or the fabrics of your own choice.

We make the furniture we offer and finish it for your home. Luxurious overstuffed pieces; dignified dining room sets; beautiful decorated groups harmonious with the choicest line of English prints.

Send for The Danersk A-11 and buy through your dealer, decorator, or direct.

ERSKINE - DANFORTH CORPORATION
2 WEST 47th STREET, NEW YORK
First door west of 5th Ave., 4th floor



CUT your fuel bills and food bills and do away with half the work and all the annoyance of cooking and you will go far to solve the problem every household is facing today.

"Double" Sterling

The 40 feature, 2 oven, 2 fuel range

actually accomplishes these results. 70 years' experience has enabled us to secure such perfect combustion in the Sterling fire box, grate and flue system, that you have absolute control of your heat at all times. This banishes cooking annoyances, prevents wasting food in cooking and saves fuel. (The regular Sterling Range bakes a barrel of flour with a single hod of coal.)

The 49 inch wide, 4 hole coal range and 4 hole gas range, all on one level has 2 separate ovens. It enables you to cook easily and conveniently no matter how few or how many you have to serve. We leave it to you if this will not eliminate half the work of cooking.

We will send on request a complete descriptive catalog on the "Double Sterling" explaining and illustrating the 40 Sterling features which make it the range for your kitchen.

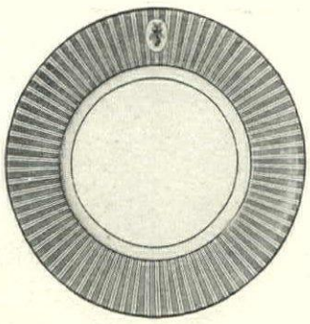
SILL STOVE WORKS

(Established 1849)

Rochester, N. Y.

Makers of Sterling Coal Ranges, Sterling Scientific Combination Ranges and Sterling Warm Air Furnaces

If you do not have gas connection write for catalog of the *Sterling Range*. The Range that bakes a barrel of flour with a single hod of coal.



Royal Doulton plate comes in black, lavender or yellow striped with white. $59 a doz.

Seen in the Shops

(*Continued from page* 84)

tan and pink. There is a little blade on the top for cutting the string. $7.50.

(61) For the refectory tables now so much in vogue, comes an unusual set of Italian hand-woven linen doilies and runner. The runner is 18″ x 54″ and the six mats are 12″ x 18″. The set, complete is $30. Extra mats, $3 each.

(62) A plate in an unusually striking, striped design may be had in two sizes. The one shown here is the salad size. It is Royal Doulton and the colors are lavender and white, black and white or yellow and white. They are $59 a doz.

(63) A great convenience for the traveller or for the apartment that does not boast a laundry, is a collapsible aluminum pressing board. When open, it is 44″ long and 9″ wide. Closed, it measures 22″ long and 9″ wide. It comes complete with a fabric cover lined with silence cloth that fits tight. $5.

(64) Another box that is extraordinary for its color and design is shown at the top of another page. It is of tooled and illuminated leather, 10″ long and 7″ wide. It comes in a variety of colors, ornamented with gold. $30.

(65) A convenience that is time saving and practical and should be found in every kitchen is a dish drainer and drain board. It consists of a wire screen that fits in a white enameled drain board that in turn is placed on the tub or next to the kitchen sink. The dishes are placed in this and the water is allowed to drain off. The dishes will drain perfectly dry in a few minutes, thus eliminating another unit of the servant problem. Made in white enamel with white rubber guard on edge, $3.50.

(66) The plates illustrated are Copeland ware, attractively colored and attractively priced. On a cream ground, the French blue ring in the center a the gay wreaths of flowers around make an interesting splash of color. T sizes are 10″, 8″, 7″, and 5½″, and prices, respectively, $16.50, $15, $ and $10 a doz.

(67) An iceless refrigerator comes three sizes for $4, $6 and $7.50. T consists of two earthenware crocks t are submerged before filling in c water. When kept in a draught or an open window, the food inside kept cool by means of evaporation.

(68) There is an excellent flower for windows, porches or sun rooms. is self-watering and sub-irrigating needs filling only once a week. In 8″ high x 9½″ wide x 29″ long, $4. is finished in aluminum or dark green

(69) I found a charming, little, fo ing table, 20″ high. It was painte deep, dull blue with a cloisonné des in colors. The under side was also de rated. $25. It may be had in desired colors.

(70) A beautiful iridescent glass f bowl is $16.50. The bowl has a co topped with a little colored piece fruit. Around the bowl is a compa ment for ice.

(71) Buddha in any form is inter ing and especially so when he is m into book ends that are deep red gold or dull blue and gold. They 6″ high and are $5 the pair.

(72) A lovely crystal mayonn bowl and plate is priced unusually at $7.50. The glass is decorated a gold band in a Grecian key de and a wreath of transparent ena roses. The bowl is 6″ and the p 7½″.

(73) A graceful water pitcher, high is of crystal, etched in a W

(*Continued on page* 90)

Wrought iron gilt adjust lamp, $28. changeable taffeta shade i

The famous HAYS glove "Doublebilt."

You do not need to wear a larger size to get comfort in a LINED glove if you buy—

Hays Gloves

Lined gloves that really FIT—that are always warm and comfortable—that cannot bind and freeze a finger or so—must be made as we make HAYS lined gloves.

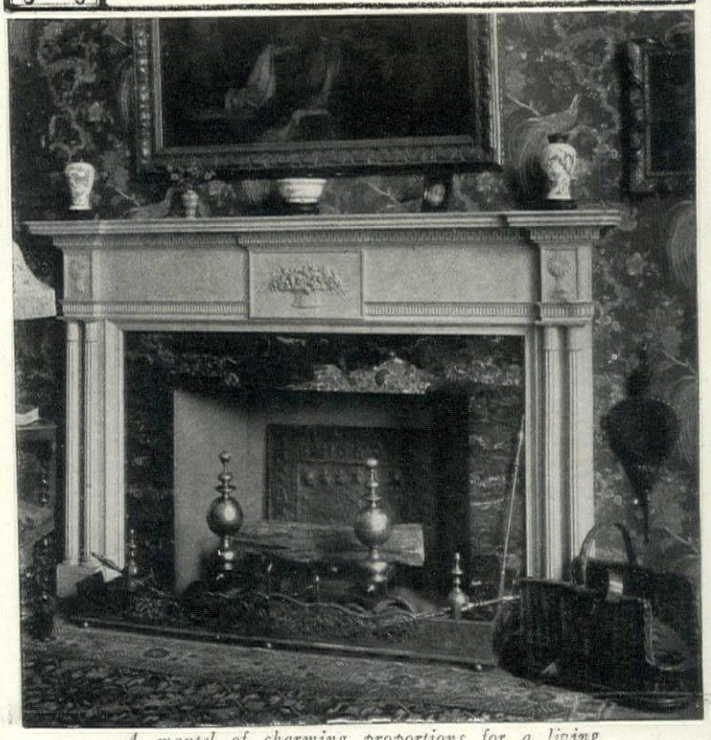
We use special dies in the cutting and considerably MORE leather than is usual, so Hays gloves are roomy and warm but still are your regular size.

Like HAYS unlined gloves they are made in varied and attractive models—"Superseam" stitching of course—the seams cannot ravel, even though the thread is cut or broken.

HAYS Lined Gloves for Men and Women in Buckskin, Cape and Mocha are sold by the Dealers you like to patronize.

The Daniel Hays Company, Gloversville, N. Y.

Todhunter Mantels
Reproductions
EARLY ENGLISH AND COLONIAL



A mantel of charming proportions for a living room, fitted with appropriate equipment.

Plate 7 illustrating fire tools will be sent upon request.

ARTHUR TODHUNTER, Showrooms. 101 Park Ave., New York

LANS
ANTIQUES

The illustration shows an original Dresser in oak, part of a collection of old oak furniture from a house in Hertfordshire County, England, purchased on the premises by Mr. Lans. There is also on view an unusually handsome collection of 18th Century French Furniture, Needlework and Tapestry.

554 Madison Ave., New York
CORNER OF 55th STREET
Paris: 32 FAUBOURG POISSONIERE

Individualism in Good Furniture

There is something about this sofa, the replica of an Italian design, bespeaking the sacred charm of old things.

Its richness in color, fabric and line exemplifies the bond between the masters of yore and the craftsmen of The Elgin A. Simonds Company of today.

Sold at better class furniture shops everywhere.

The Elgin A. Simonds Company
Manufacturers of Furniture
SYRACUSE-NEW YORK

One of these is a YALE lock—the other is not

At first glance they look alike.

The outside shape is very similar in both cases.

But the inside? Ah! Now you're coming to it.

Inside there is a big difference indeed—all the difference between a Yale Lock and a lock that is not Yale.

Without the name there would only be two ways of finding out.

One would be to take the lock to pieces and look at its inside. The other would be by watching it at work, seeing how it stood up to every demand that a good lock is supposed to meet. Either way would satisfy you that Yale quality is very much of a reality.

But you don't have to do either of those things.

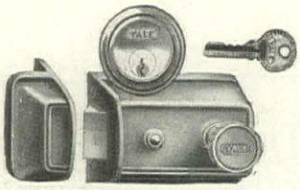
When you buy a lock, there's just one thing that you have to do to satisfy yourself that it's the sort of lock you really want — see the name Yale on it.

Without that name, a lock is not a Yale. But when that name is there you know that the inside of that lock has everything that makes a Yale Lock.

And it's the inside that counts.

Yale Made is Yale Marked

Yale Builders' Hardware



Yale Cylinder Night Latches

Yale Door Closers

THE YALE & TOWNE MFG. CO.

Makers of the Yale Locks

General Offices & Works STAMFORD, CONN.

New York Office: 9 E. 40th St. Chicago Office: 77 E. Lake St.

Canadian Yale & Towne Ltd. St. Catharines, Ont.

Painted box, cre ground wi gaily colo flowers, is

Seen in the Shops

(*Continued from page 88*)

wood design. Around the top is a sterling silver band. It is $7.50.

(74) Pottery birds that are immensely decorative come in a variety of colors and can also be had in plain green or orange china. They are 8″ high and range from $10 apiece, up.

(75) The little drop-leaf table pictured is only 18″ high. Painted in any color it is $24. Unpainted, $15.

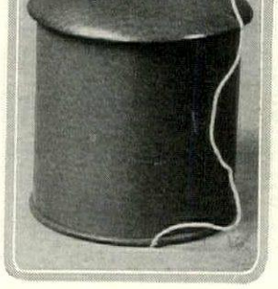
(76) I was on the lookout for unusual gifts. I wanted attractive, out-of-the-way things that were not to be found in the ordinary shops. Fortunately I ran across exactly what I wanted in a shop that goes to Italy for its ideas as well as most of its merchandise. Here were Italian pottery candlesticks and comports in that soft cream colored glaze that is so difficult to imitate; flower holders, pitchers, jars and bowls in this ware, and also some effective heavy, orange-colored pottery made in North Carolina. But what interested me the most was the Italian gesso work. Many of the treasures of the Borghese palace and the Louvre have been reproduced in this gesso work, a composition, which is decorated by hand in soft, dull colors and antique gold. There were candlesticks and candelabra in various designs, mostly in old blue and gold coloring. These ranged from $8.50 to $18. There were also book-ends in classic design at $12.50 and wall plaques from $6 to $18. But the things that attracted me the most were the boxes. Large boxes and small boxes for trinkets, cigarettes or bonbons, with designs taken from the paintings of A drea del Sarto and Botticelli, or a gi head from the Museum of Milan, or t Three Graces, and many others. A b which could be used for stationery w in the shape of an old Italian coffer, panelled design of heraldic beasts. Th was $15. These boxes would ma charming gifts and range in price fro $4 up.

In quite a different style were t painted tin articles also made by th firm. Here again were boxes of eve shape and color, made of tin and gai decorated with flowers or fruit. The were all prices and for all occasions.

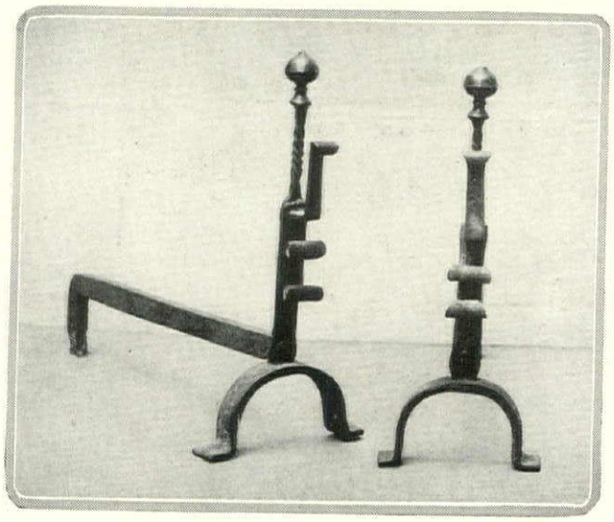
(77) Baskets are necessities as well luxuries these days, and I found son especially lovely ones made by the blin They are all shapes and can be staine any desired color. One basket tray f fruit or flowers was flat, about 10″ lo with a handle. This was $2. Staine any color, $2.25.

Under present market conditions w cannot guarantee that the prices of an of these things that we show fro month to month will remain the sam Nor is it possible to insure the stoc being sufficient to fill all orders, a though we make every effort to sele things of which there is a good suppl It is well known tha stocks of many kinc are depleted and diff cult for the shops t replenish without cor siderable delay.

Articles such as glas furniture, etc., requir special crating, fo which an additiona charge is necessaril made.



String box of glazed calfskin in green, blue, purple, tan or pink. $7.50



The andirons below are of hammered iron with brass knobs, 18½″ *high,* $35

Something Really New In Window Shades

While a thousand wonderful and welcome improvements have been devised for house-equipment and furnishing in the last few years the world has continued to fight and struggle with spring roller shades ever since grandmother's days.

Now comes something really *NEW*—a luxurious yet inexpensive *necessity* for every home—every apartment, school, hospital, hotel.

Athey Perennial Accordion Pleated Window Shades

These shades, from the outside, give the effect of elegant ecru Venetian Blinds or costly draperies.

And to the occupants of any room, they mean perfect control of light and ventilation, combined with privacy.

They open and close like a Japanese fan, going up from the bottom, down from the top or may be "bunched" in any position. Shades are made of a fine herringbone-weave coutil cloth, in double-stitched panels or accordion pleats. They are strung on taut piano wires, and are raised and lowered, opened and closed by pulling plaited cords at the sides.

Cost less, in the long run, than cheap spring roller shades

Send for sample and circular.

ATHEY COMPANY

Also makers of the famous Athey Cloth Lined Metal Weather Strip

6041 W. 65th St., CHICAGO

VARIOUS NEW BEDROOMS NOW FOR THE FALL

MacBRIDE

OF

"THE HOUSE OF THREE GABLES"

NOW AT

9 EAST 54TH ST., N. Y.

A Soft Water Shampoo

imparts a beautiful, clean, glossy texture to your hair that can be obtained in no other way. You can have soft water from every faucet in your own home, not only for shampooing but for cooking, laundering and every personal use.

Permutit Water Softeners fit conveniently into any house supply system, and turn the hardest water softer than rain. Simple, inexpensive to operate

Write for booklet "Soft Water for Every Home"

The Permutit Company

440 Fourth Ave. New York

Offices in all principal cities

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HANDSOME INTERIORS

HAVE ABSOLUTE PROTECTION AGAINST RUIN

From Dust and Grime from Radiators When You Protect Them

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KAUFFMAN RADIATOR SHIELDS

Bare Radiators Have Always Been a Problem to Interior Decorators

Kauffman Radiator Shields Have Solved These Problems

Artistically Correct Beautiful in Construction

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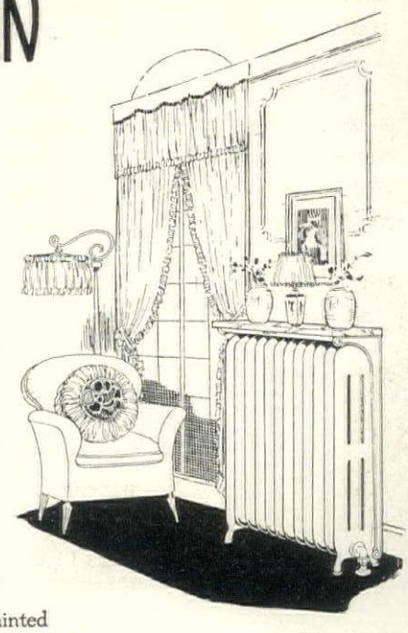
Marble Tops—in Colors to Harmonize with Decorations

Metal Tops—Enameled or Painted



THEY CATCH THE DUST AND HOLD IT

An Insurance Policy on Your Decorations

Patented Throughout the World

KAUFFMAN ENGINEERING CO.

ST. LOUIS, U.S.A

Brighten Your Home With
Beautiful Little Evergreens

For Porches, Windows, Tables
Entrances, Sun Parlors, Balconies

17 Blended Evergreens and Box for $10.00.
Delivered to Transportation Co., Framingham, Mass.
(Shipping Weight 25 lbs.—Express or Parcels Post)

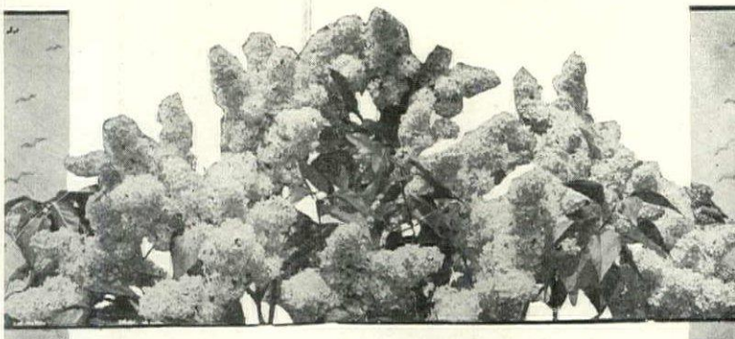
The special assortment above illustrated, comes in a box 3 feet long, 7 inches wide and 6 inches deep. Box painted dark green. Shipped carefully packed. You simply remove cover, fill box with earth and plant evergreens as illustrated. The only care required is frequent watering.

Write for pamphlet which shows other combinations; also how evergreens grown for the purpose can be planted in pots, tubs, urns, etc., for decorative purposes. Hardy indoors and out.

FREE: The Book of Little Tree Farms

Beautifully illustrated with photographs of trees, shrubs and landscape effects. Contains valuable data on choice and care of nursery stock. Used as a reference work in schools, and listed in library of U. S. Dept. of Agriculture. Write for it.

American Forestry Company
Dept. K-11
15 Beacon Street **Boston, Mass.**
Owners of Little Tree Farms



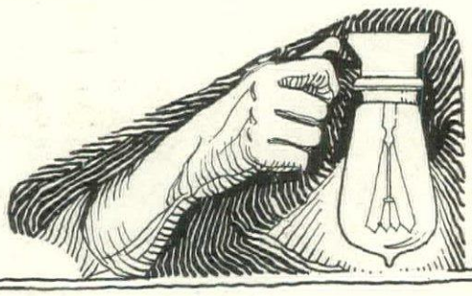
FARR'S LILACS

should be planted this month. Lilacs are essential to the garden; in early spring the bushes are laden with beautiful flowers and their delicate perfume is not surpassed by any other flower.

There are many new varieties at Wyomissing which bloom more freely and produce much larger trusses than the old types. My collection embraces over a hundred varieties.

Farr's Hardy Plant Specialties (seventh edition, 1920) contains a full descriptive list of all the material used by landscape gardeners. Copies will be sent without further notice to my customers; to others copies are free on request.

BERTRAND H. FARR
Wyomissing Nurseries Company
106 GARFIELD AVENUE, WYOMISSING, PENNA.



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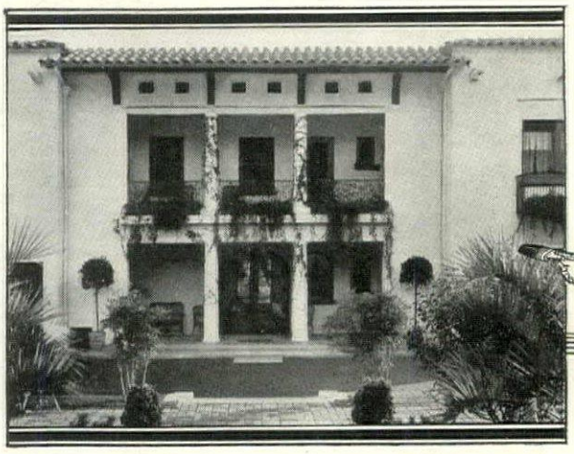
The Kewanee Lighting Plant, simple in construction, easy to install and operate, provides electricity for the electric iron, vacuum cleaner, washing machine, electric churn, grindstone and separator. There is also a Kewanee Water Supply System, or a Combination System supplying running water and electric light in one plant, and a Kewanee Sewage Disposal System.

Send for free booklet describing over 100 different plants for farms, country houses, clubs, etc.

KEWANEE PRIVATE UTILITIES CO.
401 S. Franklin Street **Kewanee, Illinois**

KEWANEE

Water Supply **Electric Light** **Sewage Disposal**



Residence of G. W. Wattles, Garden Front, Hollywood, Calif.
Myron Hunt & Elmer Grey, Architects

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Permanent beauty. That's the kind that one or two applications of Bay State Brick and Cement Coating imparts to all walls of brick, cement or stucco. It waterproofs them, too. No rain, sun, or storm affects its protection and lasting qualities.

Your choice of white or a range of colors. We will send you a sample of any tint you wish. Let us mail you Booklet No. 2. It shows a number of Bay State Coated Homes. Drop us a postal.

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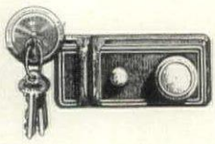
Paint and Varnish Makers

New York Office: **Architects Building** **BOSTON, MASS.** **Philadelphia Office:** **1524 Chestnut Stre**

Your home—and its hardware

IN planning that new home, are you giving the thought to hardware which it should have? You are building for permanence, your hardware should be durable—possessing built-in wearing quality. You are building with an eye for beauty, your hardware should be pleasing and in accord with its surroundings.

In Sargent Locks and Hardware you find all this—security, permanence, ease of operation, and a choice of design which fits in exactly with your scheme of architecture.



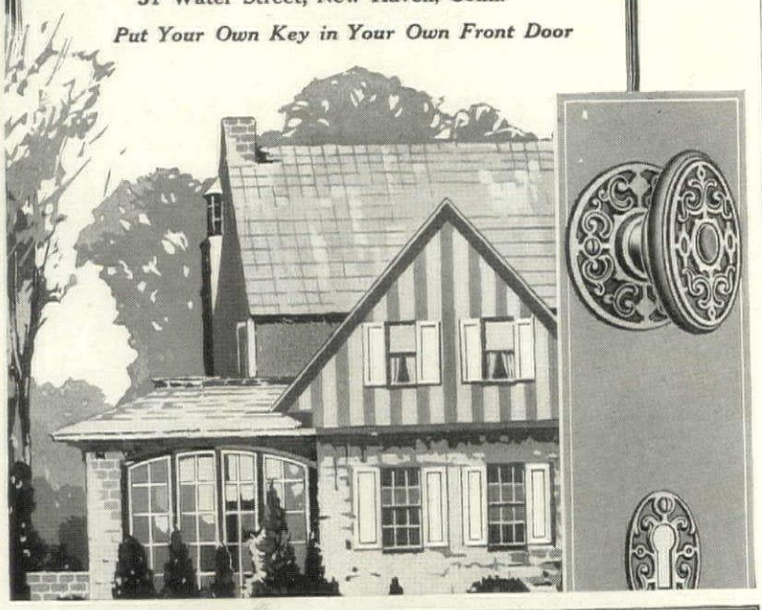
Sargent Night Latches

Combine safety, security and strength. Afford security for any outside or inside door lacking a dependable lock. Simple, convenient and safe. There is no possibility of their getting out of order by forcibly closing the door. Many styles and finishes.

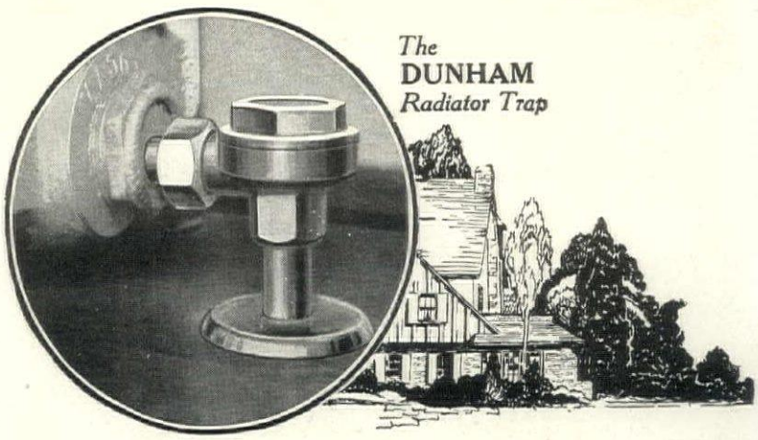
Send for the Sargent Book of Designs and go over it with your architect

SARGENT & COMPANY, Hardware Manufacturers
31 Water Street, New Haven, Conn.

Put Your Own Key in Your Own Front Door



SARGENT
LOCKS AND HARDWARE



The Smallest Part of a Steam Heating System is the Most Important

A fire as hot as Vesuvius under the biggest boiler ever made could not force steam through a heating system if the radiators were clogged with air and water—and this is usually the trouble with noisy, leaky radiators that will not get hot all over. You know this kind.

There is an easy, sure way to get rid of these troubles in existing systems, and to prevent them in new systems. Simply insist that the Dunham Radiator Trap be specified by your architect and used by the contractor. It is you who pay the coal bills, and you who want heating comfort; it should be your earnest desire to spend a little time investigating this standard radiator trap—whether you intend to build, or re-vamp your old system.

The Woolworth Building engineers selected the Dunham Trap above all others. Many similar buildings, factories, apartments, hotels and fine homes enjoy the heating comfort made possible by this trap—the original thermostatic disc trap.

The DUNHAM HEATING SERVICE

This nationalized Service cooperates closely with architects, heating and ventilating engineers and steam heating contractors.

The "reason why" of the Dunham Trap and Dunham Service will be explained promptly and fully if you will tell us what type of building you are interested in. Technical bulletins are available.

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Three Slices of Basy Bread a day, Help reduce your weight in a natural way.

18 POUNDS GONE!

Gentlemen: — "Basy Bread has helped me wonderfully. I have reduced eighteen pounds in eight weeks. I am indeed grateful to you for the great benefit I have received. Please continue my shipments, as I wish to reduce more."

Miss M. E., Mississippi.

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Your friends must have told you about Basy Bread, now a recognized standard weight-reducing ration.

Basy Bread is not a medicine or drug, but a wholesome and delicious food—scientifically prepared.

There is no unpleasant dieting—no irksome exercises, in the Basy Bread course. Legions have reported remarkable reductions in weight with gains in strength and health.

You will be very much interested in the Basy Bread booklet, which gives reliable information on obesity and how to reduce.

Write for your copy today. Sent in sealed, plain cover, postage prepaid.

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REGISTERED — TRADE MARK

FIREPLACES *that* SATISFY *AND* EVERYTHING *for the* FIREPLACE

ANDIRONS NO. 50
19 inches high
Black finish....$7.85
Japanese bronze, or old brass finish...10.45

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28 inches high
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"HOME AND THE FIREPLACE"

It Contains a Mine of Information Pertaining to Fireplaces and Hearth Equipment

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"ISN'T it shocking. . . . . my dear, it's an outrage . . . Have you ever seen anything so merciless—so infuriating? . . . Of course, if people will go to operas, dances, cabarets, midnight frolics—they deserve to be exposed . . . I wouldn't have it in my house . . . It's scandalous" . . . What? Why that new book—

HIGH SOCIETY

hints on how to attain, relish,—and survive it

A Book of Satirical Drawings, by Fish

Precepts by Dorothy Parker, George S. Chappell, and Frank Crowninshield

Did you ever see a duchess stripped of a life-time of pretense by one swift line? Did you ever read the whole horrid history of a bridge maniac in a skilfully placed eyebrow? Have you seen all the naive sophistication of a debutante expressed with a single clever curve?

If you haven't, then let Miss Fish introduce you to the original, amusing and truthful society which she has created on her miraculous drawing board. And, as Vanity Fair readers know, the drawings in this book are the work not only of a clever intelligence, but of a true artist.

Miss Fish is one of the most distinguished of present-day illustrators; her work shows mastery of line, a decorative and dramatic use of blacks, and a characteristic satire of men, women and events.

"High Society" is a new collection of Miss Fish's remarkable drawings of life in our upper circles. And, whether your name appears in the Social Register or in the minutes of the Dorcas Society, whether you've a box at the opera or a pass to the movies—knock at the title page, open the door, take off your tiara or your toque, and make yourself perfectly at home in—"High Society."

"High Society" is the smartest book of the season. It contains 156 of Miss Fish's inimitable drawings and their entertaining captions; is attractively bound and beautifully printed.

"High Society" is published by G. P. Putnam's Sons and is on sale at all better class book stores. Or—fill out the coupon below and mail it with your check to us for one of the first copies off the press. Price $5.30, postpaid.

I want a copy of Miss Fish's "High Society." You'll find enclosed my cheque for $5.30 to cover book and postage. Please send me one of the earliest copies off the press.

VANITY FAIR

19 West Forty-fourth Street, New York City, New York

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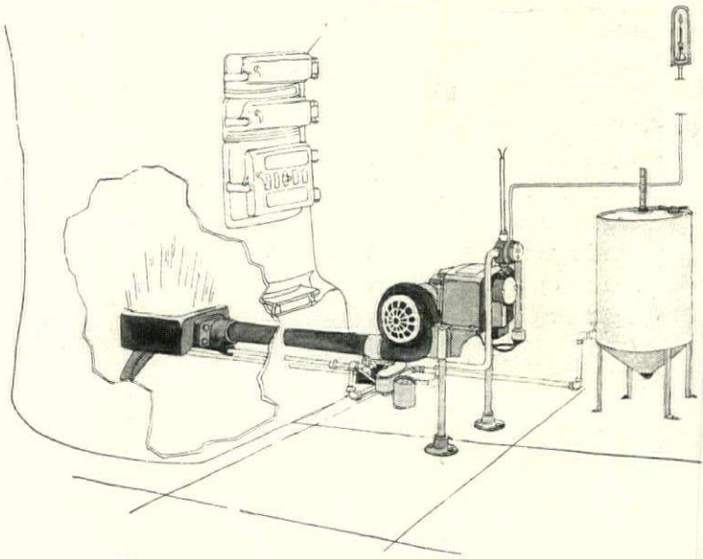
City..... State.....

H&G-11-20



The oil system embodies a thermostat, an electrical control box, a blower, a combustion chamber with a pilot light, and an oil supply tank. Courtesy The Steam Corporation

HEATING WITHOUT COAL

IN this autumn of grace of 1920, several factors exist which complicate the all-important problem of heating the house. Furnace tenders are scarce, independent and extortionate; coal prices have soared and supplies subsided; and a realization has come to the householder of the importance of cleanliness and freedom from furnace dust and ash below stairs as well as above. The trend of public demand is toward all possible simplification of heating methods and apparatus.

Oil versus Coal

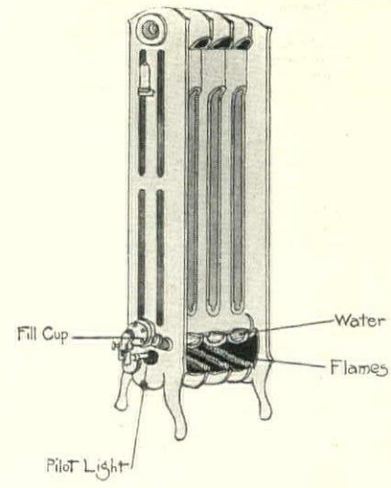
Prominent among the devices calculated to meet this demand is a system which utilizes oil instead of coal as a fuel to heat the steam, hot water or hot air which circulates through the house. It substitutes for the coal fire, with its attendant ashes and labor, a smokeless oil flame which burns in a square combustion chamber within the furnace. It can be installed in any standard system which does not consume more than forty tons of coal a season, and consists principally of a thermostat; an electrical control box attached to a blower and connected with the thermostat; a blower or atomizer; a combustion chamber inclosing a gas pilot light which is always burning; and an oil supply tank. Thermostatic action causes the blower to operate, drawing up oil before a fan which blows it into a cool spray within the combustion chamber, where it is ignited by the pilot light. Thus it will be seen that about all the system requires, outside of the furnace and piping to which it is attached, and a 110 volt direct electric current or a 110 volt 60 cycle alternating current, and a small supply of gas for the pilo light.

One of the big advantages of thi oil system is the elimination of fue waste which it accomplishes. The fir is started by the action of the thermo stat, which in turn is governed entirel by the requirements of the house When no heat is required, the fire goe out. This cannot be done with coal which calls for a constant fire through out the heating season.

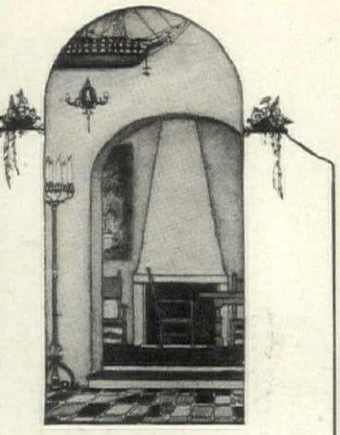
An interesting comparison of operating costs of one of these oil installations and a coal system, in the same heating plant, shows that when thirty tons of coal were required at $12 a ton, the saving affected by the use of oil was $45 for the season. The coal figures included furnace-man service, which of course was eliminated in the oil installation because of the latter's ease of operation and freedom from ash carrying. And to the credit side of the oil should be added those items such as absence of worry and time which can scarcely be set down in dollars and cents.

Another System

Another device which offers the same sort of freedom from dirt and labor as the foregoing, together with the advantage that it can be installed where no regular heating plant exists, embodies a gas Bunsen burner inclosed in the bottom of a specially built radiator, the whole being a complete heating unit which needs only connection with a regular gas supply pipe and water in the radiator to make it ready for operation. It gives quicker and more economical heat than would a regular hot water system using coal.



A specially constructed radiator with inclosed Bunsen burner and gas connection makes a complete heating unit. Courtesy James B. Clow & Sons



BUILDING?

HOUSE & GARDEN'S
Information Service

Will Advise You

Is the brick the right size and color? Will the fireplace draw? Does the doorway live up to the picture? Is the porch developing into a mistake? Or do you know, beyond a doubt, that the house you're building is going to be just as fine and suitable as the plans promised?

If you don't know, and want these, or any other details of material, construction, or design, write to the House & Garden Information Service.

The Information Service staff is constantly in touch with every aspect of building, and will answer cheerfully and promptly the question that means delayed decision and perhaps a loss in time and money.

And, if you've bought House & Garden to use, remember that the Information Service will give you detailed information about every house plan, interior, or furnishing shown in its pages.

Information Service Coupon

HOUSE & GARDEN
Information Service
19 West 44th St., New York

I have checked below the subjects I'm interested in. Please send me names of manufacturers or dealers and arrange for me to receive their illustrated booklets and catalogues.

Building Equipment

..Lumber ..Paints
..Brick ..Roofing
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H.&G. 11-20

Why Use Garbage Cans?

Do you continue to use garbage and rubbish cans because you are satisfied? Or do you tolerate them because you think they are necessary evils?

KERNERATOR
Built-in-the-Chimney

has at last emancipated the home from these evils.

The door shown is located in the kitchen. Into it is put everything that is not wanted—tin cans, garbage, broken crockery, paper, sweepings, bottles, cardboard boxes—in fact all those things that accumulate in the home from day to day and are a continuous nuisance and dangerous health hazard.

The material deposited falls down the regular house chimney flue into the incinerator built into the base of the chimney in the basement. From time to time a match is touched to it and it burns itself up. The material deposited is the only fuel required.

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Established 1888
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Interior Decorating

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Eleven inch round wooden box with attractive hand painted design on cover. Contains eight glasses of jellies and jams and a one pound box of Crystalized Grape Fruit.....$6.00
Crystalized Grape Fruit, a delicious confection, one pound boxes.....$1.00
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Assorted jellies and jams in glass
11 oz. jams per dozen.....$5.50
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6 oz. jellies and jams per dozen.....$3.50
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Pure Clover Honey
14 oz. Jars per dozen. ...$5.00
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Assorted Fresh Fruits, per dozen, Quarts.....$14.00
Pints per dozen.....$ 9.00
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Assorted Jams in Enamel-lined tins, in dozen or half dozen lots.
26 oz. per dozen..... $7.00
14 oz. per dozen.....$5.00

For sale by leading grocers, or write for list of other delicacies put up in glass to

Miss Ellen H. North
Geneseo, N. Y.

JUST think how much more attractive and modern your kitchen will be if you equip it with a set of **"Wear-Ever"** aluminum cooking utensils.

"Wear-Ever" utensils add to the bright, cheerful atmosphere of the kitchen because they are so cleanly and silver-like.

"Wear-Ever"

Aluminum Cooking Utensils

help make the kitchen the inviting place it should be—as up-to-date as are the other rooms of your home.

They are made from hard, thick sheet aluminum — without joints or seams. Cannot chip — cannot rust — are pure and safe.

Figuring the cost of **"Wear-Ever"** utensils on the basis of the years they last, they are the most economical utensils you can buy.

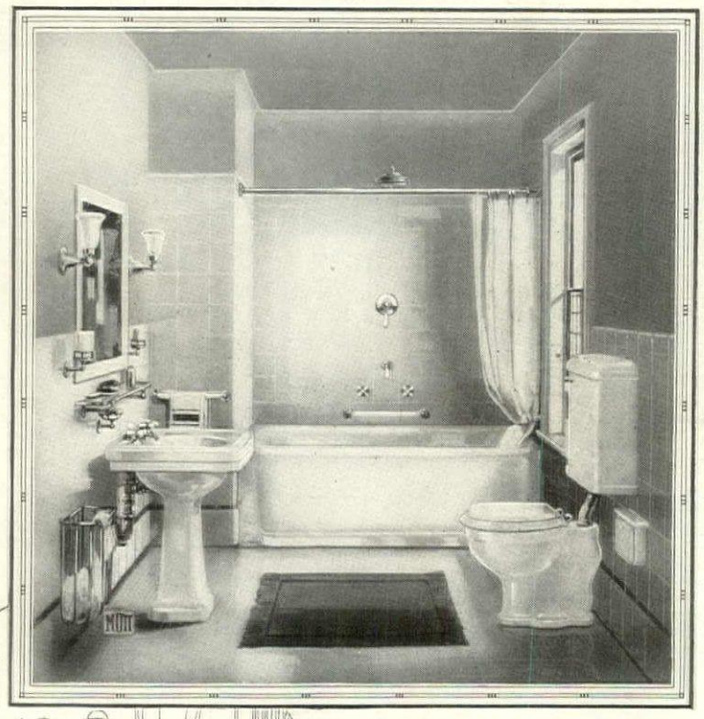
Replace utensils that wear out with utensils that "Wear-Ever"

The Aluminum Cooking Utensil Co.
New Kensington, Pa.

In Canada, "Wear-Ever" utensils are made by Northern Aluminum Co., Ltd., Toronto, Ont.

WEAR-EVER ALUMINUM TRADE MARK

1828 MOTT 1920



The "Velasco" is moderate in price as well as in size. It is attractive and home-like and one of those illustrated in the Mott Bathroom Book.

A Suggestion

Of course, your bathroom will be sanitary—why not? In these days important sanitary features are largely taken for granted. But—and here is our suggestion—*Go into the details a bit yourself.*

For instance, all toilets look more or less alike, but our "Silentum" shown in the picture is extremely quiet in operation and has a large bowl and water area and other features which make it better.

The lavatory—There are many more expensive than the "Velasco" but there is nothing more durable or beautiful in finish. Be assured it is worth knowing about.

And the bath—Though comparatively inexpensive, there is nothing better made for the purpose than our light weight solid porcelain. The "Pomona" is designed for a recess, and what an admirable shower compartment it makes where space is limited.

Let us send you the Bathroom Book referred to above. Address our Dept. A.

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MOTT CO. of CALIFORNIA
*San Francisco, Los Angeles

*Showrooms equipped with model bathrooms

The Sheraton period offers wide opportunity for good design in decorated cases. Courtesy Victor Talking Machine Co.

Period Designs in Musical Instruments

(*Continued from page 82*)

The phonograph is an American product which took its first form as a matter of convenience and utility. When the horn first put its head under cover, some wealthy home-owners, unwilling to have a cabinet which even then was out of keeping with the rest of their furniture, had special custom-made "bodies" built. These cases, some of which cost thousands of dollars, gave a prestige to the rest. Clever business men, seizing upon this interest and sensing the vast new growth of knowledge concerning furniture, began to develop authentic designs. A by-product of the organized effort in this direction has been the development among the lay public of a desire to understand more of the meaning of period fu ture. A beautiful William and M phonograph, perhaps, was the fo runner of some William and M chairs; perhaps was responsible for purchase of a complete suite of W liam and Mary drawing room furnitu

This discussion is addressed prima to those who are planning the largement of their home music in ests. There are all kinds of musici and all kinds of instruments; but b gain by having the proper setting, proper atmosphere. Decidedly it a beneficial and heartening influence bring into the period room a perf example of a musical instrument c in that same period.

A larger Sheraton cabinet is of decorated mahogany and measures 3' 4" high by 5' long. Courtesy Thomas A. Edison, Inc.

Leavens Furniture

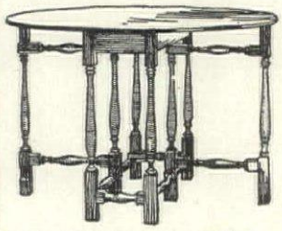
The careful, discriminating purhaser plans a home that will become ore beautiful as the years go by—hich both in exterior and interior ppearance will take on additional harm as it grows older.

He selects
Leavens
Colonial
Furniture

or interiors knowing that like the ouse itself this wonderful furniture vill grow old gracefully—remaining lways in vogue and satisfying even he most fastidious taste.

Personal preference may be exerised in the matter of finish. We will ladly supply unfinished pieces if deired to be finished to match any inerior.

Write for set No. 4 of illustrations nd Leavens stains.



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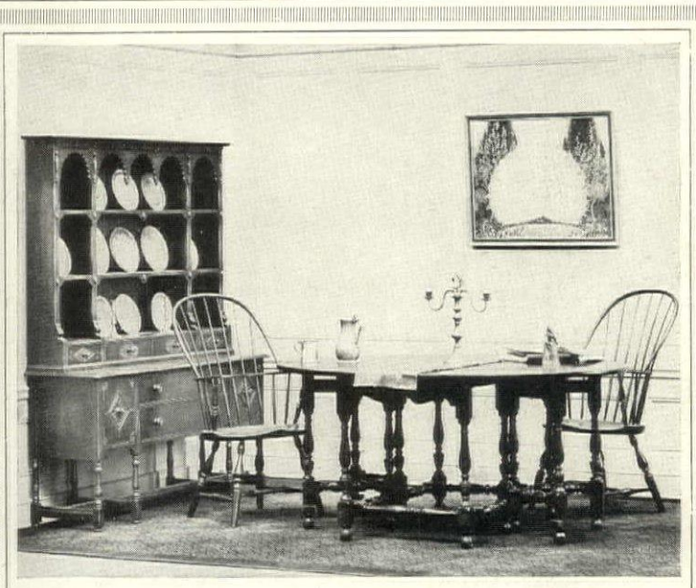
32 CANAL STREET,
BOSTON, MASS.



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DECORATIVE PAINTINGS, RUGS
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Decoration for the Fireplace—*Copper Kettle and Wrought Iron Stand 19" High Complete $12.50*

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This Beautiful Hepplewhite Flap-Top Card Table, Price $50.00

I MAKE unusual pieces to order from select woods, and at reasonable prices, because these go

Direct from Maker to You

Such pieces make excellent gifts and being properly made will live to be admired for generations.

I am a specialist in inlaid work and QUALITY period style furniture to order, stating your requirements, I will send you prints.

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Linden Avenue, Hanover, Pa.

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© "*The Visit Returned*" *Mezzotint in Colour after Moreland*

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Complete assortments at your dealers or write Dept. H-G for service booklet.

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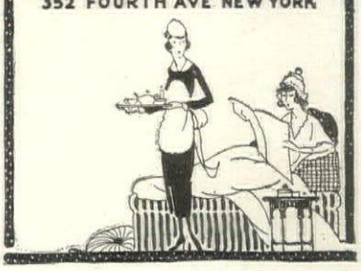
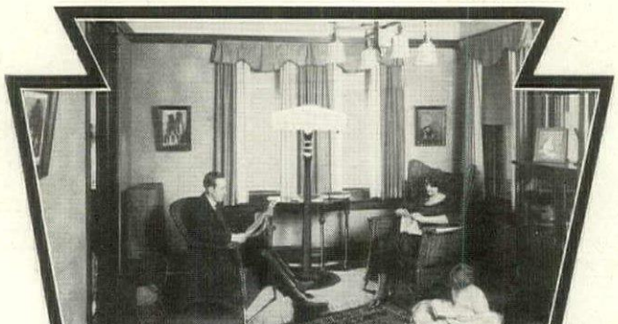
352 FOURTH AVE NEW YORK



OAK FLOORS
(For Everlasting Economy)



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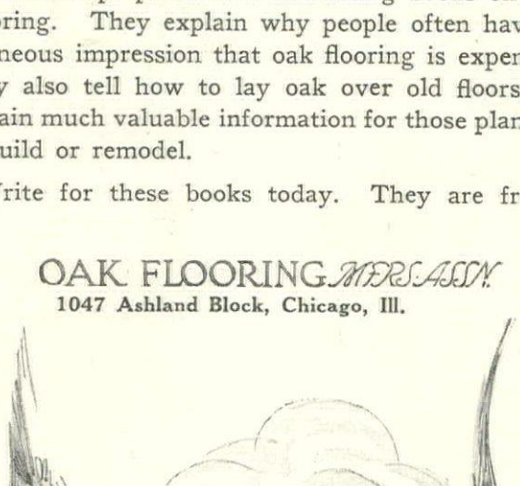
Oak responds beautifully to care. Its charm increases with age. After a hundred years oak floors are still in use in many old-time mansions. Mellowed by time and polished by the tread of departed generations, they have the rare color of old mahogany.

We have prepared two interesting books on Oak Flooring. They explain why people often have an erroneous impression that oak flooring is expensive. They also tell how to lay oak over old floors, and contain much valuable information for those planning to build or remodel.

Write for these books today. They are free.

OAK FLOORING MFRS. ASSN.
1047 Ashland Block, Chicago, Ill.



OAK
FMA
USA

ARE THESE YOUR PROBLEM

Questions Which Have Been Answered by the HOUSE & GARDEN *Information Service.*

Questions pertaining to house building, interior decoration and gardening will be answered through the Information Service by personal letter. A fee of 25 cents is asked for each question, which should be inclosed with the original inquiry.

Inquiry—I am sending with this letter the rough plans of a house we have just bought. It is about thirty-five years old. The floors of hardwood are in good condition, but the inside woodwork needs repainting. What color would you advise for the woodwork throughout?

I would also be very glad of some help on the wallpaper question. The house faces directly west and all the downstairs rooms are on the south side of the house. I am fond of warm colorings, something cheerful. No putty or gray papers appeal to me. Will you please suggest color scheme that would be attractive for both floors. Also whether figured or plain papers should be used.

Do you advise the use of overdraperies in all the rooms? If so, please suggest material and colors.

At present the bathroom is most unattractive. It is plastered in white from the baseboard up and is cracked in several places. The room is small and narrow and has a north window. What would you advise for wall treatment?

In every case I would appreciate it if you would make your suggestions suited to a very modest pocketbook.

With many thanks in advance for your kindness, I am, ——.

Answer—Your letter asking for suggestions for color schemes for your house has just come to me. I think there are great possibilities there and feel sure you can make it most attractive.

In the first place I should have all the woodwork cream white. This is the most effective and satisfactory in the end.

I should also have the walls downstairs alike. These can be either painted or papered and I would suggest that they be a warm, deep cream. This color makes an excellent background for whatever color scheme you choose and by having all the walls the same, a sense of space is created.

In the living room, a color scheme of tan, green and mulberry would be attractive and restful. Let the hangings be of cretonne in which mulberry and green on a tan ground are the colors and the rugs of plain mulberry or deep tan would carry out the same scheme.

In the library the same coloring can be followed. Here the cretonne can be used on one or two chairs and the hangings, of plain color mulberry pongee, will carry out the color idea. In the dining room a cretonne of vivid blue, orange and black would be most effective. The glass curtains could be of pale orange silk and if the furniture were painted orange with a blue line running through it, and the rug, plain, deep blue, the effect would be both unusual and charming.

In the bedrooms I should use both figured and plain papers. In one room a pink and white flowered paper with hangings of pink taffeta, a taffeta bedspread and plain, deep pink rug would make a most effective room. Another could be furnished in yellow and white checked gingham with a wall paper of cream white with bunches of yellow flowers in it. Still another might have a lavender and white striped paper with lavender taffeta or linen hangings and a bright yellow pottery jar used as a lamp. Or the paper could be a pale yellow and the hangings blue and white checked gingham. In all the windows I should have ruffled dotted Swiss lin curtains.

The bathroom should be plastered then painted with a water-proof p This should be cream white and is satisfactory as it can be washed stantly. The curtains here shoul of dotted Swiss muslin, too.

If at any other time we can b assistance to you, please do not tate to let us know.

Inquiry—My home is in the cou and as it is somewhat run down, I anxious to improve the appearanc the place, I am writing to ask yo help me to plan the shrubbery for

It is an old-fashioned, square w house with green shutters, in a about 150′ square, set about 100′ the road. In the yard are two elms, a hard maple and an ash I am enclosing a rough sketch show the position of the trees.

East of the yard is the barn lot, almost no shrubbery to conceal it, cept a row of hollyhocks which I sta this year. I would like to plant so thing there for a screen which will g quickly and hide the barn lot.

The fence along the front is a pi one and is rather unsightly. Wes the yard is the garden and beyond the fields. Just outside of the fence I have planted elderberry bu which are growing nicely and will m a good screen next year.

I would like your suggestions as planting as I am at a loss to know what is best and how to arrange I have no shrubbery for founda planting either. I live in the coun the level prairie land of central Illi I shall be most grateful for any gestions you can give me.

Answer—I have been much intere in your letter asking about the plan around your house in the country. H are a few suggestions, which I t will be of some assistance to you.

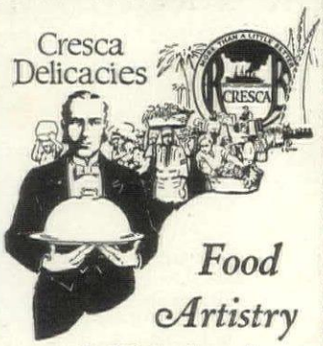
In order to screen the barn lot the west of the property I should p a hedging of California privet. grows very rapidly and is sufficie high to serve the purpose admira If the fence along the front line is good enough condition to retain, might plant climbing honeysuckle al it to improve its appearance. Oth wise I would suggest your putting a good quality, heavy, woven fence, such as is used for fencing stock fields. Of course, this type fence is not decorative, but in conju tion with the honeysuckle it beco quite presentable and durable.

Good shrubs for foundation plant would be spiræa van Houttei, forsyt and deutzia. Without knowing a li more about the exact size and grou plan of the house, I cannot tell just how many of these bushes you need or exactly how they should placed.

It would add somewhat to the pearance of the place if you plan lilac bushes on either side of the trance gate, which I presume is on south property line. Also you mi naturalize here and there in odd c ners a variety of narcissus bulbs, cluding poet narcissus, the Emper and the Barii Conspicuus.

None of these suggestions involves outlay of very much money, but think that they may satisfy the c ditions that you describe.

Cresca Delicacies



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MORE than a hundred rare dainties for the dining table of folks who wish to accentuate in the menu an atmosphere of subtle food discernment.

Let our recipe booklet "Where Epicurus Reigns" post you; sent on request with name of your nearest Cresca distributor.

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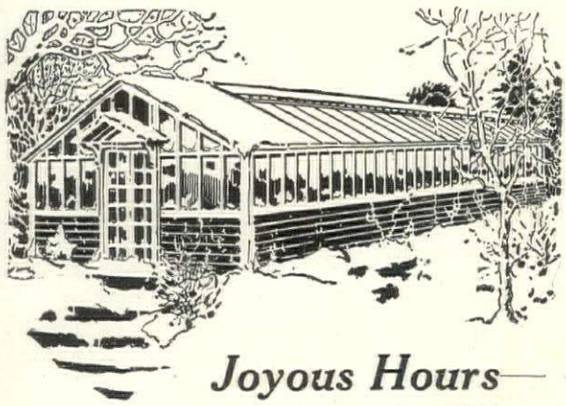

Joyous Hours— Profitable Hours!

JOYOUS hours are those spent in your greenhouse during the long months when winter makes outdoor gardening impossible. And they are profitable hours, too. Think of the returns in dollars as well as pleasure of having your own fresh vegetables and flowers—and some to sell also. Many greenhouse owners add considerably to their income with this pleasant work in their spare time.

CALLAHAN Sectional Greenhouses

You will be interested in the free illustrated booklet. We will be glad to send it to you today.

A Callahan greenhouse will save you many dollars.

There are no erection costs. It is built in completely finished sections ready to be bolted together.

It is designed to make underglass gardening successful and simple with the minimum of maintenance costs.

Long life is assured by the Louisiana Red Cypress of which all wood parts are built. The roof supports are pipe purlins.

Add to these the advantages of being portable and easily enlarged and you have the reasons for the popularity of Callahan Sectional Greenhouses.

Also Cut-to-Fit Greenhouse material and Duo-Glazed Sash for hotbeds.

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Trees and shrubs, distinctive in quality and large size which will produce an immediate effect

To complete the setting of house and garden

ANDORRA NURSERIES
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Bound to bring joy from Christmas to early March. The French Roman Hyacinths will bloom first, followed by the early Single Tulips. The Daffodils and Hyacinths will bloom during February and March.

Here is what we will send:

4 First-Size Named Hyacinths, our selection.
4 French Roman Hyacinths.
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3 Empress Daffodils, or Narcissi.
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20 Bulbs for only $2. (A Big $2.50 Value. postpaid).

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may be planted any time before the ground freezes.

Dreer's Autumn Catalogue

offers a very select list of varieties which includes the most desirable colors. They succeed in almost any soil and position and flower for a long time; and they will continue growing and flower freely for many years. The Catalogue also gives a complete list of seasonable Seeds, Plants and Bulbs for outdoor Fall planting, and includes many plants suitable for growing in the Window Garden and Conservatory.

A copy of Dreer's Autumn Catalogue will be mailed free to anyone mentioning this magazine.

HENRY A. DREER
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Highest Quality Bulbs

Hyacinths, Tulips, Narcissus

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Seedman and Bulb Importer

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Catalogue on request

HOSEA WATERER · PHILADELPHIA ·

Daffodils!

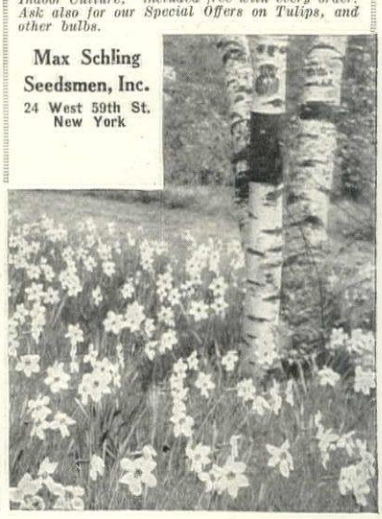
WHAT else so cheerful as the Daffodils that greet you in early Spring? Of snowy white, or mellow gold, they bloom profusely—almost anywhere, even in poor soil. And once planted, they multiply and bloom more abundantly and charmingly year after year without care. *Plant these bulbs NOW—and generously*, on your lawn (for they will be through blooming before you cut the grass), along your shrubbery border, or fringing the roadside, or even in the nearby woods—anywhere they will grow unmolested, and you will reap unbounded joy every Spring when they are in bloom.

Our Special Assortment of Giant Daffodils for Naturalizing

including Big Trumpets, Medium Trumpets, Short Cupped, the lovely Poet's varieties, doubles and singles, all on long stems—blooming magnificently for a period of 4 to 5 weeks. Not an ordinary collection but a specially prepared assortment of only the finest and most modern varieties, including many novelties. **All Top Size or Mother Bulbs. $1.00 per doz. $6.00 per 100. $50.00 per 1000.**

Our Bulb Book, and our treatise on "Bulbs for Indoor Culture," included free with every order. Ask also for our Special Offers on Tulips, and other bulbs.

Max Schling
Seedsmen, Inc.
24 West 59th St.
New York



The Rite-Way Garment Fixture

For Ladies or Gentlemen

"Oh, for more closet room" — just what you've said time and again. Whether you live in an apartment or house, it seems you can't have too much closet room. **The Rite-Way System of Hanging Garments** enables you to get more than twice as much space out of the closet room you already have. The Rite-Way fixture is easily fastened to your closet shelf and can be pulled out into the light so that you can plainly see and select the garment you wish. No need of removing several garments to find a certain one you want. Price $1.50 postpaid.

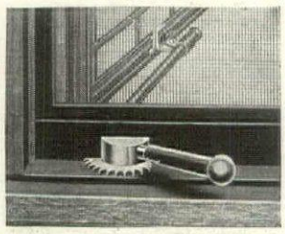
The Ideal Shoe Rack

Enables you to keep your shoes together in a convenient place from which to make quick selection. Easily attached to inside of closet door. Price $1 postpaid. Send price of either or both articles with name of your hardware dealer to

The Barney Moore Co., Inc.
Dept. H.
State-Lake Bldg. Chicago, Ill.

and we will see that you are promptly supplied.

'BULL-DOG' CASEMENT ADJUSTERS



make all the difference between casements that are altogether convenient and satisfactory and those that are a nuisance.

'BULL-DOGS' eliminate the screening difficulty. They put the sash just where you want it in a jiffy, and hold it securely without rattling.

Write for "The Handbook"

The Casement Hardware Co.

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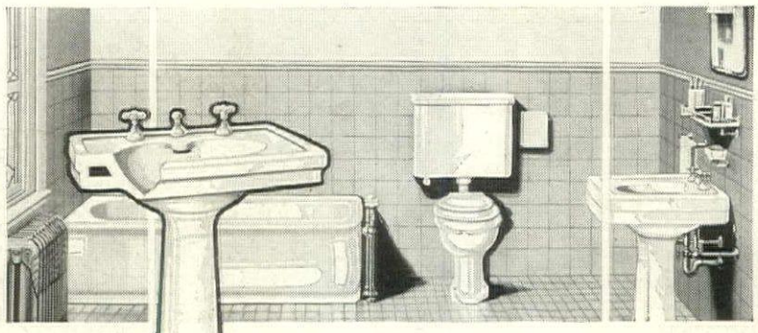

"TEPECO"
All-Clay Plumbing Fixtures

IF, by a mighty blow with a sledge-hammer you were to break off a section of a Tepeco China Lavatory as we have pictured, you would quickly understand the superiority of "Tepeco" All-Clay Plumbing Fixtures.

First you would realize its strength, created by a temperature that would cause metal to melt and run. Next you would see how the glaze, instead of lying on the surface, has fused into the clay beneath with a grip that makes chipping and peeling impossible.

Dirt does not readily cling to that pure, glistening whiteness. A dampened cloth will remove any trace of soil. Medicine or ordinary acid stains, accidents common to the bathroom, will not affect "Tepeco" ware.

"Tepeco" All-Clay Plumbing fixtures include every description of plumbing fixture from a Si-wel-clo Silent Closet or a Kitchen Sink to a Tepeco Porcelain Bath. They lighten housework, create more sanitary conditions, inspire pride of ownership and are ultimately economical.

If you intend to build or renovate your plumbing, write for our instructive book "Bathrooms of Character."

THE TRENTON POTTERIES COMPANY
Trenton, New Jersey, U. S. A.
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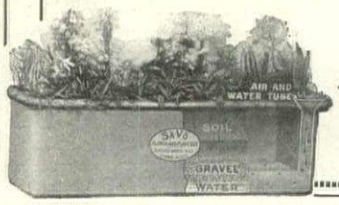
World's largest makers of All-Clay Plumbing Fixtures

SAVO
AIR MOISTENER *also* FLOWER AND PLANT BOX

BEAUTY FOR YOUR HOME

The SAVO Steel Flower and Plant Box is an all year round garden assuring you thriving and beautiful flowers and plants for windows, porch, sunparlor, etc. Self-watering—Sub-Irrigating. Leakproof and rustproof. Move it indoors or out. Six sizes, two finishes. Write for Free Catalog.



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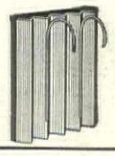
The SAVO Air Moistener is the most efficient humidifier made and a health necessity for every home. Also preserves furniture, pianos, books, paintings, plants, etc. Fill with water and hang on back of any radiator out of sight. **Also made for hot air registers.** Send for Free Booklet.



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Oriental Rug Essential
WITHOUT WHICH, NOTHING

1. *Honesty:* Age prove merit; new rugs are aci washed, ironed. Old ru were better made, fin material, no aniline dye.
2. *Quality:* Thick like plus rich in color, no blendin no stain.
3. *Beauty:* No raw ton velvety luster and textu artistic design.
4. *Condition:* No holes, worn spots, no ragg edges or ends.
5. *Fineness:* Not a factor e cept between rugs of sar name, and then only wh other factors equal. W can not compare Anato ans with Persians; we bu both and for differe reason.
6. *Rarity:* Buy no rug f rarity of name; buy on rarity of beauty, qualit condition.

My rugs are their own salesmen, wa ranting my paying express.

My customers are experts who do n look elsewhere anymore.

Write for descriptive list. Rugs sent approval for inspection without any obli tion to buy.

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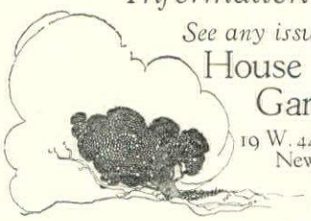

Coal Don't Waste It

COAL will be higher than ever thi winter. You'll have to use less c it if you want to keep the coal bil down to anywhere near normal.

Coal *can be saved*, and without sacri ficing comfort either if you will equi your heating plant with

The "MINNEAPOLIS" HEAT REGULATOR
"The Heart of the Heating Plant"

It prevents the costly, wasteful "ups and downs" of your furnace fire and maintains an even heat thruout the house by automatically operating the dampers.

Used successfully for 35 years on every type of heating plant burning coal, gas or oil—lasts a lifetime.

Write us for complete information and name of nearest dealer.

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The Joy of Living

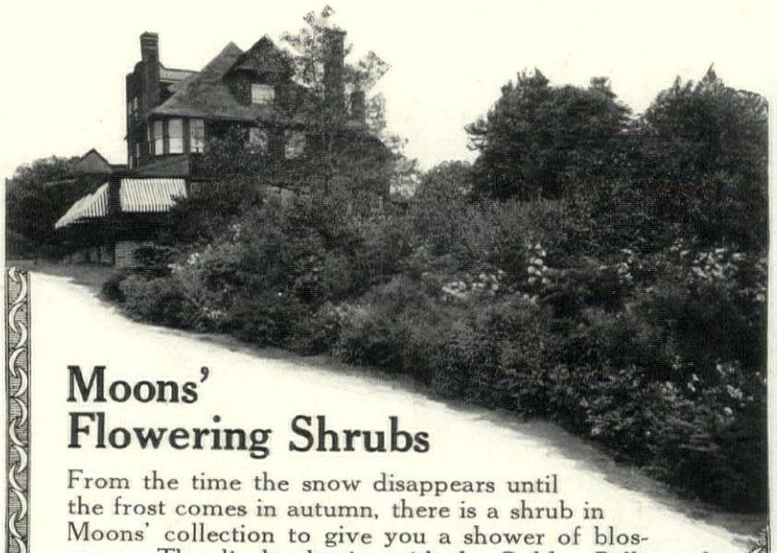
IT all depends upon the point of view. That bright, genial, optimistic friend of yours could find plenty of things to be glum about if he let his mind dwell on them. But he doesn't. He has the habit of looking on the bright side of things, likes fresh air—sunshine—flowers.

And, speaking of flowers, what could add greater attractiveness and good cheer to your home than the sight and smell of freshly cut flowers—lots of them—especially during the winter months.

The Greenhouse can provide a touch of color and brightness and joyousness worth many times its cost.

Let us tell you about the V-Bar Greenhouse.

W. H. Lutton Company, Inc. BVR GREEN HOUSES 512 Fifth Avenue New York City



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From the time the snow disappears until the frost comes in autumn, there is a shrub in Moons' collection to give you a shower of blossoms. The display begins with the Golden Bells, and includes the Lilacs, Snowballs, Weigelias, Hydrangeas, Rose of Sharon, and other favorites that garden lovers know so well. Let Moons' help to provide a shrub garden for you that, in addition to giving you an uninterrupted succession of bloom, will prove decorative both from the street and from your own windows, will soften the house foundation and hard corners, screen ugly views, add fragrance, attract the birds, and in other ways make your lawn more enjoyable. Moreover, it will enhance the realty value of your home, and add to your own pride and your neighbors' esteem.

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which is 1 mile from Trenton, N.J.

GALLOWAY POTTERY

GIVES ENDURING CHARM

GRACEFUL Pottery Forms delight the eye and will add pleasing spots of interest to your garden.

Our collection includes Bird Baths, Sun Dials, Gazing Globes and Benches as well as Flower Pots, Vases and Boxes, strong and durable pieces that will enhance the beauty of your flowers and plants.

Catalogue will be sent upon request.

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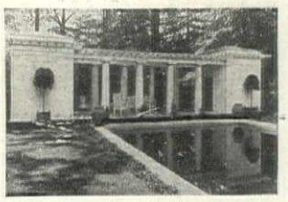

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bring the colors and fragrance of Spring and Summer into your home during the cold Winter months.

This handsome design, (26 in. long, 12½ in. wide, 26½ in. high)
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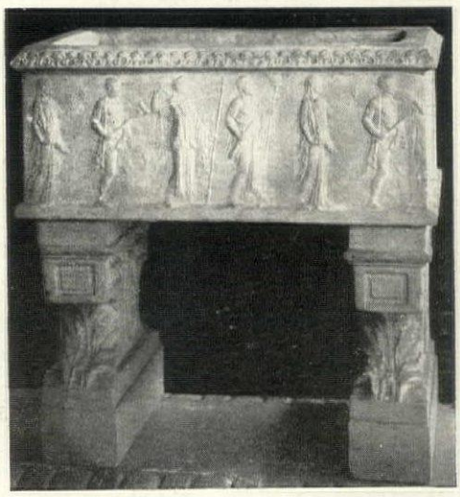

IF more people knew of the charm and beauty of OLD SCENIC WALL PAPERS, the problem of making rooms artistic, interesting and distinctive would be very much easier.

J. Zuber & Cie., at their works in Rixheim, Alsace, have been making Scenic Papers since 1797.

These papers are not like ordinary wall papers. When applied to the walls of a room they show a beautiful Scenic picture without repetition.

The drawing and colorings are mostly the work of noted French Artists of the early 19th Century. The original blocks, of which there are many hundreds for each design, are used in printing by hand the great number of exquisite colors.

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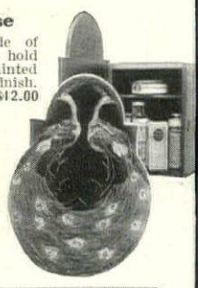
for attaching to wall alongside of dressing table. Ample in size to hold all toilet accessories. Hand painted peacock door, ebonized or ivory finish. Price $12.00



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(Handy Andy)

to hold the indispensable ash trays, glasses, bon bon dishes. Quickly attached and removed. Finely finished—non-stainable.

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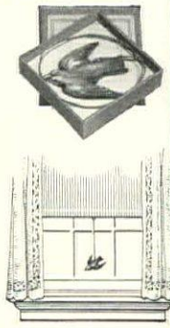
Hand painted blue birds or yellow birds add a dainty touch to the decorative scheme. A set of three attractively boxed. Sent prepaid on receipt of $2.00.



Have You a Vacant Corner in Your Heart?

It doesn't take much room for a puppy. He can creep into a very crowded heart — a very sophisticated burglar-proof heart. You mayn't have loved a soul in twenty years. . . .

He just wags his tail and walks right in.

Of course it must be the right puppy. (But we know him.) And the right heart. (But you've got it.) Just drop a line to

THE DOG MAN *of* HOUSE & GARDEN

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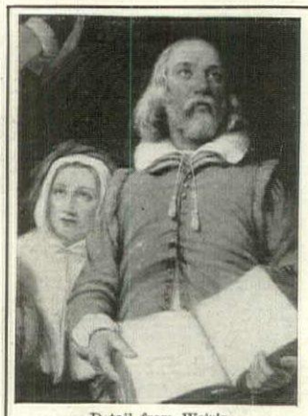

Detail from Weir's
EMBARKATION OF THE PILGRIMS

A group of interesting **Pilgrim Pictures** representing the background of American citizenship, especially assembled for this Pilgrim Tercentenary Year, are among the new subjects in

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Fine Art Reproductions of Distinguished Works of American Art. For 25 years a hall-mark of good taste in pictures.

***For* Gifts *and* Your Home**

One can live without art—but not so well.

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ITALIAN CASSONE *of the* XVII CENTURY
Boldly carved, with coat of arms in central cartouche; particularly fine, rich, deep, bronze-like patina. Length 5 ft. 3 in., depth 20 in., height 20 in., height on base over all 27 in.

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A Domestic Science Magazine which tells you how to make and serve

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How to select and cook your favorite dish, how to serve it and what to serve with it; forty or fifty choice and timely recipes in each number, many of them illustrated.

"Planked Steak"

"AMERICAN COOKERY" also gives menus for every possible occasion. Formal and Informal Dinners, Luncheons, Wedding Receptions, Card Parties, Sunday Night Suppers, etc., etc.

If you have a family you *need* this Magazine, for using it will help you to set a better table for less money.

SEND us One Dollar (check, money order, bill or stamps) and we will send you eight numbers of AMERICAN COOKERY starting with the November number which contains recipe and directions for "Planked Steak" as well as Menus, recipes, and directions for Thanksgiving Dinners. Address

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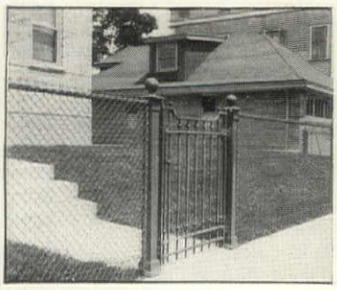

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Attractively designed, Anchor Post Gates lend an air of refinement and completeness and greatly enhance the appearance of property and the surrounding grounds. Sturdily built and firmly erected this attractiveness is always maintained.

Interesting catalogs on Anchor Post Fences, Gates, and Railing for all purposes will be mailed upon request.

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Sodus Humus will incorporate itself into the soil during the winter months. It tests high in nitrogen and other soil enriching elements. It is sweet and odorless. It does not give off offensive odors like most other fertilizers.

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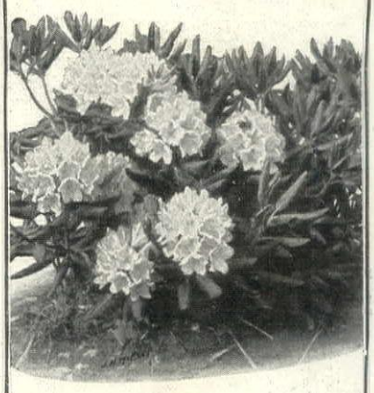
New Introduction



Rhododendron Catawbiense Var. Compacta

The hardiest Rhododendron known. Bright red-purple. Forms very compact bush with glossy darkest green foliage. Splendid clumps from 1 ft. to 3 ft. in diameter heavily budded. Prices and Catalogs Hardy American Plants.

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(Tsuga carolinana)
The Most Beautiful and Rare American Evergreen

Prices Perfect Specimens B. & B.

1 to 1½ ft.	$1.50 each	$132 per 100
1½ to 2 ft.	2.25 each	180 per 100
2 to 3 ft.	4.00 each	
6 to 9 ft.	30.00 to $60.00 each.	

Landscape Architects, 10% discount. All are shipped B. & B. (balled and burlapped).

Autumn planting of these and other Conifers and Rhododendrons may be safely done with the very best results.

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Hardy American Plants
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PURE PERIOD DESIGNS IN LIVING ROOM, DINING ROOM & BEDROOM FURNITURE AT NORMAL PRICES

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SUITABLE FOR HALL, LIVING ROOM, AND DINING ROOM OF A COLONIAL RESIDENCE.

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Makes Perfect LAWNS, more beautiful FLOWERS, larger farm CROPS

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Used on better farms everywhere. Each grain awakens plant life

Nature will be greatly helped in growing plants if you use Nature's plant food, "POTASH-MARL", which is a continuous feast to worn out soil and growing crops.

Let us tell you what it will do for your LAWNS, FLOWERS, BULBS, BERRIES, FRUIT, GRAPES, POTATOES and other FARM PRODUCT. Recommended by the UNITED STATES GOVERNMENT and STATE OF NEW JERSEY.

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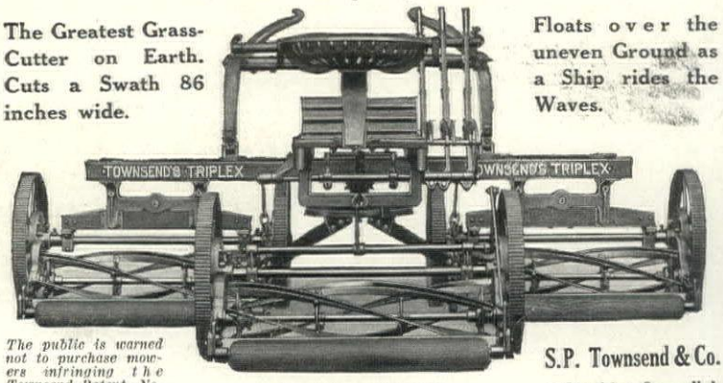
One mower may be climbing a knoll, the second skimming a level, and the third paring a hollow.

The Greatest Grass-Cutter on Earth. Cuts a Swath 86 inches wide.

Floats over the uneven Ground as a Ship rides the Waves.



The public is warned not to purchase mowers infringing the Townsend Patent, No. 1,209,519, Dec. 19th, 1916.

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IN the entrance is summed up all the character o your home. It is the jewel. The balance o the house is the setting. It suggests either ho pitality and a warm handclasp or cold—accordin to its style.

Why Morgan Guaranteed Doors and Entranc have superlative charm, why they retain their di tinctive beauty and shape even after long years o exposure to outdoor weather, is only one of man things explained in "Building with Assurance. This remarkable book is a complete encyclopedia o building—written by experts in architecture, buil ing, interior woodwork, heating, plumbing, lightin decorating, landscape, etc.

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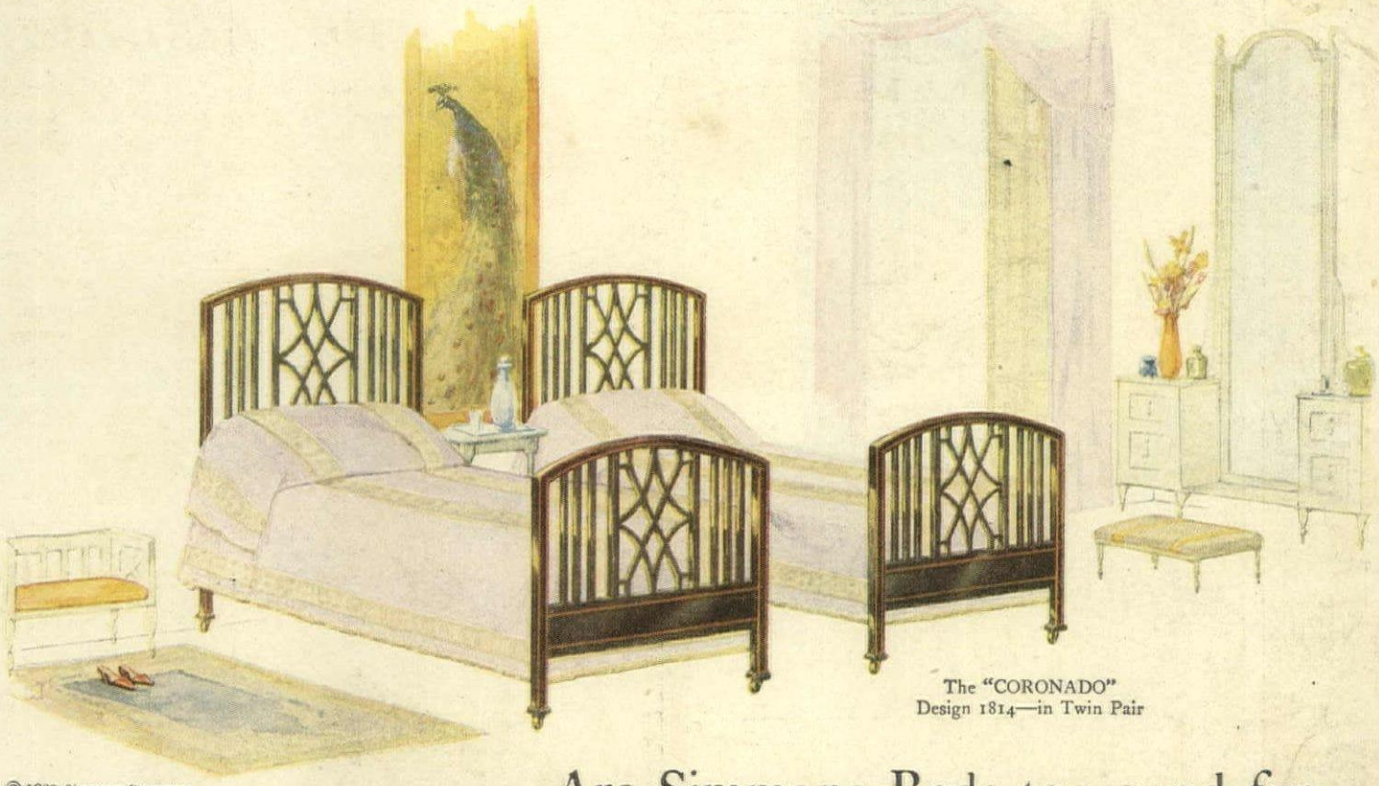

The "CORONADO"
Design 1814—in Twin Pair

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Are Simmons Beds too good for guests and children

OLD habits often die hard. For instance—the habit of furnishing the guest room or children's room with the beds discarded by Mother when she bought new furniture for her own room.

That perhaps was all very well when the only choice of beds was one of style and price.

But now people are thinking of *sleep*, first of all.

That means Simmons Beds, *Built for Sleep*—a clean sweep of all the old beds, and Simmons Beds in every bedroom.

Twin Beds, by all means! One sleeper does not disturb the other, or communicate colds or other infections.

* * *

Ask your dealer to show you the wonderful Simmons Beds—*built for sleep*.

See how *noiseless* they are. No creaking of joints—nothing to work loose and rattle.

A bed which invites *complete relaxation* of muscle, nerve and brain—actually inducing that *sound, refreshing sleep* so necessary to every member of your household.

THE "CORONADO"
Design 1814—in Twin Pair

Drawing its inspiration from the exquisite tracery found in old Spanish palaces.—Simmons new Square Steel Tubing; seamless, smooth, beautifully enameled in the accepted decorative colors.—Simmons patented pressed steel *noiseless Corner Locks*. Easy rolling casters.—Your choice of Twin Pair and Double Width. Specially pleasing in *Twin Pair*.

If your dealer does not show you the Simmons line, you need only *write to us*. We will see that they are shown to you.

* * *

Free Booklets on Sleep!—Write us for "What Leading Medical Journals and Health Magazines Say about Separate Beds and Sound Sleep" and "Yours for a Perfect Night's Rest."

Ask Your Dealer

The woman who realizes her responsibility for the *sound sleep* of every member of her household will give them

SIMMONS METAL BEDS
Built for Sleep

Twin Beds, Cribs, Day Beds—and *Simmons Springs*, in every way worthy to go with Simmons Beds.

SIMMONS COMPANY

ELIZABETH ATLANTA KENOSHA SAN FRANCISCO MONTREAL

(Executive Offices: Kenosha, Wis.)

SIMMONS BEDS

Built for Sleep

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Capt. X's big idea—a round cigarette, loosely rolled, made from the famous PALL MALL blend of 42 different kinds of Turkish tobacco. A cigarette that does not have to be tapped, squeezed or loosened—a cigarette with a free and easy draught. Plain ends. *"Read the story of Capt. X."*

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